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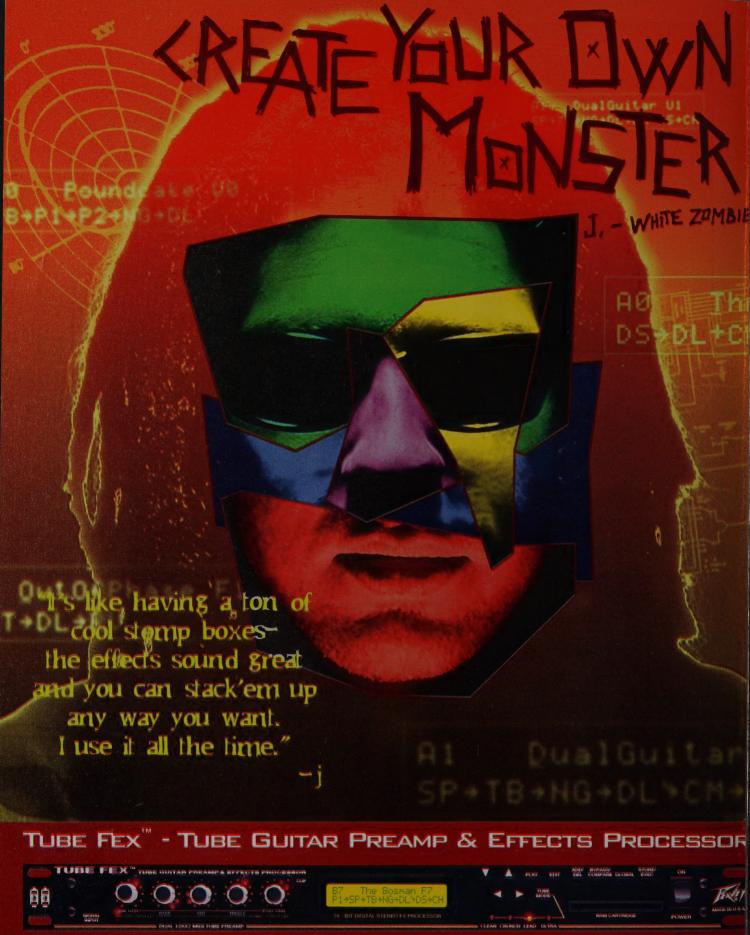








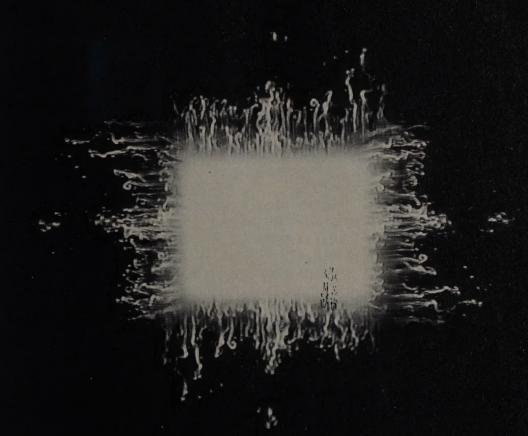
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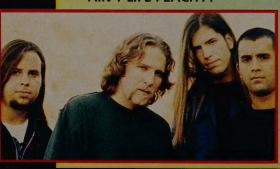
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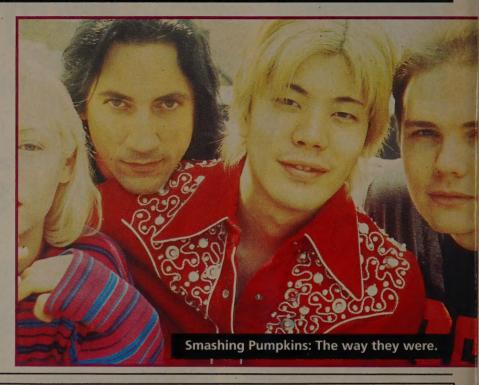
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SMASHING DOPES

Trent's music is far from flat and unchanging like some readers believe. Maybe you people are listening to Smashing Pumpkins too much. I think their music has destroyed your ability to hear and listen for real good music. I am not satisfied with the Smashing Pumpkins lyrics. What is Bullet With Butterfly Wings all about anyway? I mean does a song have to make sense to be liked? Ever since the death of the Pumpkins keyboard player and the firing of their drummer, it seems that the only thing this group has to say is "drugs are hip. To hell with life!" I'm sure millions of Pumpkin fans are gritting their teeth and screaming bloody murder, and are now writing a nasty reply to my letter for dissing their precious band. I love NIN too and I can't allow you to badger them. Thanks Hit Parader for keeping up on some of the best hard rock alternative bands out there.

Chris, Marysville,WA



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LOVES HIT PARADER

I've been reading your magazine since 1995 and really love it. Hit Parader, you are at the top of the heap. But please, please stop writing about old bands like Pearl Jam, Green Day and Nirvana. Who cares? Tell your readers to grab a few tissues and get over Kurt's death. So he was great while he was with us, but he is gone now. I respect him for his work, but it's over, so deal with it. Write more about bands who aren't quite as lazy or disassembled like, Stone Temple Pilots and Bush. Give us more Metallica! I'm going to throw up if I see one more picture of that Dopey Billie Joe.

Punk is dying, N. Bonfigilio

HATES HIT PARADER

We really hate your stupid magazine. We've only read it a couple of times and realize that you put down the most awesome bands in hard rock today. If you don't understand them, why do you write about them? Bands like Marilyn Manson and Silverchair are the best of a sorry lot. We paid \$4.50 for your magazine to read what you think about them—Is it right that you trash them? If you are going to write about these bands, then tell the truth. Anyone who understands Marilyn Manson knows that he is the rock idol of our generation. He calls himself the "all American"



Anti-Christ" because he knows that's what we want from him. Anyone who thinks of crying during *Kiddie Grinder* is a real wuss. Next time you write about bands you don't understand, stop and write about something else.

K. Lucas & L. Jenshark Gladstone, MI

NASTY OR COOL?

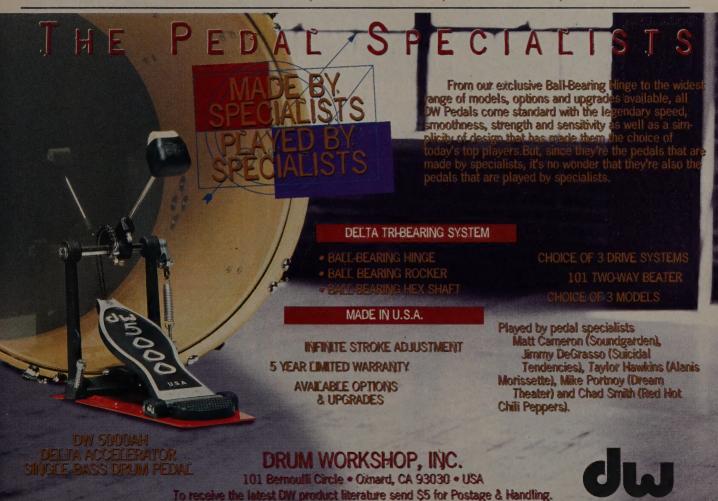
I am writing to all those so-called "educated" hard rock music fans who put Nine Inch Nails down. You think the majority of NIN songs are garbage. Maybe if you open your mind and listen more with your heart, you will see just how talented Trent really is. You may also notice that a band you

think is nasty has just as much to say about rock music as Smashing Pumpkins and Offspring. NIN is a great band and should not be regarded as a freak show or something. If you want to really name bands that have nothing to say musically how about trashing Green Day and Pearl Jam?

A true NIN fan, Kristina

HOLE IS A GREAT BAND

Hole is a band that shouldn't even call themselves a band, at least that's what was printed in **Hit Parader** recently. Apparently whoever wrote that doesn't know anything about good music. I believe Courtney had a reason for nam-



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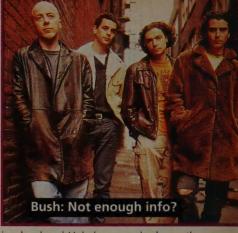
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ing her band Hole because she knew there were idiots like you that need to crawl into a hole and die. As for bands like Rancid and the Offspring, they sure beat the hell out of bands like Kiss. **Hit Parader** keep up the good work and put more stories in on Hole, Rancid and L7.

Hole fan, Z. Claire

MISSING ALICE COOPER

Okay Hit Parader, I have been reading your magazine for over two years now and never see anything on Alice Cooper. You know there are still fans out there that want to hear about Alice. He has a lot to say, much more than Marilyn Manson ever will. If it wasn't for Alice Cooper, there wouldn't be a Marilyn Manson. So how about it? I know Alice has been on tour with the Scorpions (another band you don't cover enough), so let's see something on him soon.

A true Alice Cooper fan

SCORPIONS STILL STING

I'd like to comment about the Scorpions review of their new CD in your *Hit Or Miss* column. Not very many bands have the guts to stand out or flat out resist current trends. People say that metal is outdated, but that's not true. Metal won't die. It may have been pushed underground, but it is surviving and the Scorpions are still one of best band out there. Just remember, one day alternative rock will no longer be cool. When that time comes, as it has for all trends in the past, only the true fans will be left and the true bands like the Scorpions. Think about that.

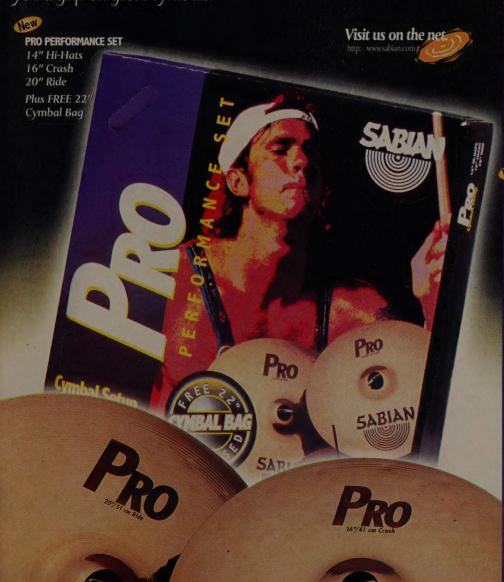
R. Banks Oakland, CA

Almost everyone has a complaint about something in **Hit Parader**, and I am no exception. My favorite complaint is about poseurs, but after all **Hit Parader** is a magazine about rock, metal, punk and alternative rock, not just metal. Even though I am a fan of metal like Korn, Pantera and Metallica, I also like some alternative music. People can't be so set in their ways, after all **Hit Parader** doesn't revolve around you.

C. Hatkowski, Detroit, MI

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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

MINDS COMPLETELY BLOWN, DR. SPOCK!: That's a good enuf headline to herald the return of Kiss as the original masked wonders blasted thru Gotham recently during their triumphant four night return to Madison Square Garden. For the first time since 1980, Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley put it all back together and Konquered New York as if it was the '70s again.

And talk about firepower! The guys brought enuf ammo to launch the opening Salvo of World War III. When you think about the run Kiss has enjoyed and how many people have been influenced by them during the last two decades it really is

mindboggling.

New York wrap in a minute: Highlights included Cold Gin and Strutter but what would any Kiss Koncert be like without Detroit Rock City and of course, Rock 'n' Roll All Night. Bring back the '70s.

KISS KONCERT SKINNY: Ace played with two rockets on his quitar, at least it looked that way to us... Mostly everybody left the Garden happy... There was a big scene outside the 33rd Street rock emporium when a giant silver stretch limo pulled up and and out jumped four counterfeits in perfect make up to rival the Gene, Paul, Peter and Ace. Crazy world, isn't it?... believe it or not, top priced ducats

sold for a cool 85 bucks!... Seemed to be an ocean of phony backstage passes floating out on the streets. **VIP** all-access laminates which took a close look to determine they were fake. wonder how many weaseled in via this move... All in all, **Don't Miss Kiss**.

SECRET STUFF: This world famous rock singer overdosed on steroids and was rushed to the ER where his life was saved in the nick of time. A sophisticated "cover" story was put out which never quite "covered." The dude's spiky hair had almost spiked its last!

QUICKIE QUIZ: IT'S BEEN FARRELL. He's the man who is the Lollapalooza brain master and *still* collects one-third of all the money! Nice work if you can get it, we'd say. Question: What was the late John Lennon's *real* middle name before he changed it to "Ono."? Ans. next month.

ROCK WIRE REPORT: JON BON JOVI sang cool versions of That's All Right and It's Only Make Believe when he performed for President Clinton on his 50th birthday bash. Our Commander-in-Chief pulled in a cool 10 mil that night. Pays the rent... A famous singer/songwriter went whack-a-ding-hoy the other day when he learned his other three bandmates wanted to continue. They would have carried on using the same name they've offered for 20 years. Once the laywers got involved the whole mess just flaired up Suits! This ain't no fooling around!...

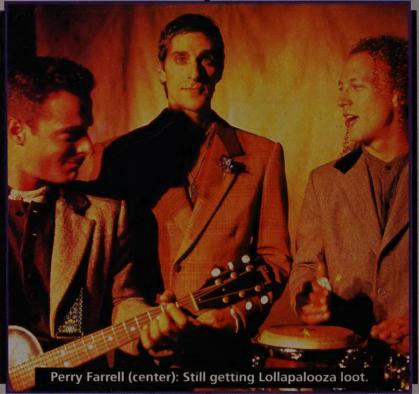
Our raven-haired friend, Courtney Love, is said to give the performance of a lifetime in the forthcoming flick *The People Vs. Larry Flynt*. Co-star actor Woody Harrelson is raving, "Don't

let her convince you that she can't act! She's dynamite. She's very talented." Meantime, Courtney's folks are denying she's checked into yet another drug rehab clinic through Seattle Joe Swears it was she he saw in shady Pennsylvania. Come on Ms. Love pull it together, everybody out there wants to see you make it.

OVER 'N' OUT:
Aerosmith insiders
are a bit surprised
about the sudden
sacking of longtime
manager Tim Collins
after 12 faithful years
of service. It was the
same TC, of course,
who helped Steve
and Joe and the rest
of Aerosmith clean
up its act in the mid

1980's. It all came down to a 14-minute chat at Boston's Four Seasons. Still a bit of a shocker on this one!... Is Pearl Jam's release of **No Code** the rock event of the '90s? Remember this is a different kind of a record, snoops insist. Again, Seattle Jo asks, "Doesn't Eddie (Vedder) sound like Bruce Springsteen on Off He Goes?" The guys can't wait to get back out on the road... Don't ask us why this is so intriguing, but, last year Americans ate an **average** of 11 pounds of chocolate. There must be a message in there somewhere. The 11 pounds added up to more than 11 billion bucks the industry... Close friends are hoping a famous rock wife is telling the truth when she swears she sniffed not during any time of her pregnacy. The beat goes on, but so do the drugs. In fact, it seems like rockers are dropping like flies and heroin is totally out of control. Wish we knew the answer.

SEE YOU NEXT MONTH. Until then, remember: The hardest person in the world to be truthful with is yourself!



Johnny Rzeznik of the Goo Goo Dolls and his Special II"

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ach month Hit Parader journeys back in time with a rock and roll celebrity to learn about his formative years. This issue's time traveler is legendary guitarist Jimmy Page.

To state that Jimmy Page is a rock legend probably ranks among the year's great understatements. The truth is that without his seminal work in the Yardbirds and Led Zeppelin, rock and roll as we know it today would simply not exist. Throughout his 30 years in the rock business. Page has continually reshaped our ideas of what rock and roll is. From his earliest days as a session player, performing in the studio (usually without credit) with such bands as The

Who and The Kinks, right up through his latest achievements with once-and-future bandmate Robert Plant, he has represented everything that is great about the hard rock empire. His creativity, inventiveness and style have left a permanent mark not only on the rock history books but on everyone who has picked up a quitar since Page started working as a professional musician back in 1964.

"It still surprises me when a young musician comes up to me and starts telling me what kind of impact I've had on his life," Page said. "I never know exactly what to say. "I imagine I come across as a little aloof—but in fact. I'm a little overwhelmed. Somehow a mere 'thank you' to such a compliment seems inappropriate."

Born in Middlesex, England, at the end of World War II, young Jimmy lived a comfortable life in a middle class family, the son of a personnel manager. During his teen years, an import copy of Elvis Presley's Baby Let's Play House found its way into the Page household, and Jimmy's life was changed forever. Soon he was saving his money to buy records like Little Richard's She's Got It ("the first record I ever actually purchased"), and attend shows by early rock heroes like Gene Vincent. Shortly there after, Page picked up his first guitar, and the rest, as they say, is rock and roll history.

"I was sick quite often when I was a child," Page said. "So when I found myself alone, I would pick up the guitar and play. I

BY KEVIN JOHNS

was a big fan of early rock and roll as well as the blues music I could get my hands on. Before long, I got to be pretty handy with that guitar.

When Page's health problems began to clear up, he wandered down to London where a guitar acquaintance of his had been working as a session musician. Within weeks, Page's rough 'n ready sound and

name was a valuable commodity and if anything could rival Page's musical skills it was his business sense. Within a year he had transformed the Yardbirds into the New Yardbirds (featuring a lineup of Plant, John Bonham and John Paul Jones), and from there it was only a small step to a band called Led Zeppelin.

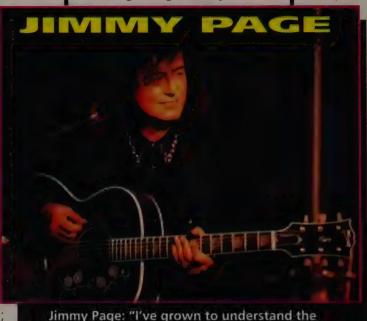
"I've grown to understand the power that Led Zeppelin had," Page said. "Perhaps during the time we were making

the music I was too wrapped up in it to see that. I really don't follow what other bands do too often, but I am aware that there have been quite a few bands that have tried to follow the formula that Zeppelin used for success. But you just can't try to duplicate a sound or an attitude—Led Zeppelin was much more

than that." While Page's career has taken a number of up-anddown twists in the years that have passed since Zeppelin's demise, following his reunion with Plant, and the pair's subsequent sold-out world tour, the guitarist is currently riding higher than at any point since Zeppelin's In Through The Out Door appeared some 17 years ago. His reemergence as an arena

headliner has not only cast Page squarely back in the rock and roll limelight, but it has also proven once again that while there may be a horde of younger, faster, grittier guitar players on the block, no one possess the six-string panache exhibited by Mr. James Patrick Page.

"It feels good to have so many people caring about the music again," he said. "This last tour reflected my character of playing. I don't play any other way and I don't want to. So it stands to reason that my identity is going to be firmly stamped. But I'm extremely proud of what Robert and I accomplished together. I know I haven't played guitar or focused on the overall songs this well in a decade.

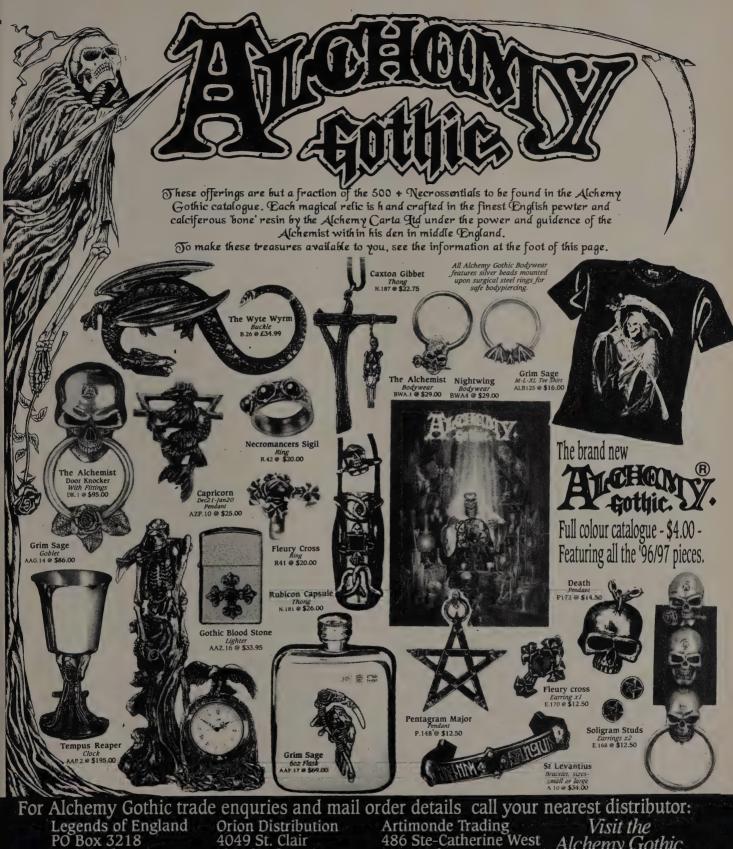


ability to improvise to fit almost any musical criterion started bringing him to the attention of such diverse talents as Tom Jones (he performed on Jones' breakthrough hit It's Not Unusual) and the "English Elvis", Cliff Richard, By late 1964, his reputation had grown to the point where England's most famous blues/rock band, the Yardbirds, offered Page their guitar slot that had recently been vacated by Eric Clapton. At that time, Page refused, recommending close friend Jeff Beck instead. But two years later, after a particularly annoying "musak" studio session, Page agreed to join the Yardbirds; he knew that band was already experiencing a number of internal problems, but he also knew that the Yardbirds

power that Led Zeppelin had."

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eah, Dogstar is that band with "Movie Boy" Keanu Reeves. And yeah, without the star presence of Movie Boy there's little doubt that Dogstar would still be just another talented young band struggling for recognition in some dank So Cal garage. But the fact is that Reeves is an integral part of this three-man band, and his bass beating role within the group has quickly lifted Dogstar squarely into the public consciousness.

Along with guitarist/vocalist Bret Domrose and drummer Rob Mailhouse, Reeves has already enjoyed national tours with the likes of David Bowie and Bon Jovi (understandable, especially in light of Jon Bon Jovi's own dream of

becoming a Movie Boy) as well as appearances on a variety of national TV shows, including Late Nite With David Letterman. Not bad for a band whose debut disc, Our Little Visionary, came out long after all of those events occurred. But before you get the impression that

"I admit that my acting career has given us some opportunities to be heard."

Movie Boy is throwing his weight around in an attempt to get his band a little extra recognition, let it be said that Reeves has willingly played a subordinate role in Dogstar's media campaign, allowing his bandmates— as well as the group's music— to assume the star mantle in this little rock and roll drama.

"I admit that my acting career has given us some opportunities to be heard," Reeves said. "And we're

grateful for that. But in the end it comes down to the music, and I feel good about what we're doing."

Blending their decidedly off-center pop sensibility with a flair for dramatically reinterpreting certain cliche-riddled alternative stances, on their debut disc Dogstar has emerged with a quixotic, eminently appealing collection of tunes. While some may question the band's scatter shot musical philosophy, there's certainly something for everyone contained with their album's 12 tracks. Ranging from the guitar-driven crunch of *Bleeding Soul* to the heart-felt messages

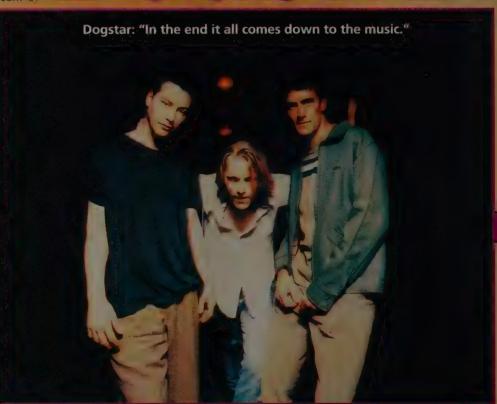
of Honesty Anyway, Our Little Visionary runs the musical gamut with style, sophistication and perhaps even surprising skill.

The appearance of their first album represents the culmination of Dogstar's five-year battle for recognition. It was back in 1991 that a then-unknown Reeves first teamed up with Mailhouse to begin writing and playing everything from three-chord originals to covers of

enhanced CD, Quattro Formaggi, served to introduce the group to the rock masses. Less than two months later Our Little Visionary helped push this fledgling unit over the top.

"With this album we've come full circles," Mailhouse said. "The four-song CD represented the end of an era for us, as those are the songs we wrote at the outset of our formation. The songs that are on the album are a little different.

DOGSTAR



MORE THAN A GIMMICK

old Badfinger tunes (by the way that band's classic No Matter What makes an appearance on Visionary.) Despite the blooming of Reeves's acting career—in case you don't live on Planet Earth, he was the star of Speed—the pair maintained their musical focus as best they could. always seeking out a third member who shared their rock and roll vision. Finally, in 1994, they came into contact with Domrose, and the rest, as they so-often say, is history. The band proceeded to put as much time into their songwriting as the varied schedules allowed, and by late last year the group's four-song

BY HUGH RANKIN

They're more mature and diverse. This time we've gone deeper."

It remains to be seen if it will be Reeves' star presence or the band's alterna-pop approach that will solidify Dogstar's position in the rock world. Over the next few months it's a sure bet that few other groups will enjoy more media coverage and draw more critical concern. Oh well, even if things don't go as well as planned it's comforting to know that at least Movie Boy's got another career to fall back on.

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CAUGHT --- ACT

BY ROB ANDREWS

DEF LEPPARD

Def Leppard's white stretch limousine pulled up in front of their posh downtown hotel and Joe Elliott, Rick Savage, Phil Collen, Vivian Campbell and Rick Allen— along with their accompanying "entourage"— slowly emerged. While it may not have rivalled one of those classic circus scenes where a dozen clowns pile out of a postage-stamp sized car, it did seem to take hours for all the sundry Leps-and-friends to all finally make it into the light of day. Once on their feet however, the band members were confronted by a scene they have certainly grown accustomed to over the last dozen years— a horde of hundreds of fans, some

of whom had camped out overnight across the street from the group's temporary residence, hungrily descending upon them in order to acquire autographs, photos or merely a moment of the Leps' precious time.

"The fans have always been so great to us," Collen said as he stopped in the late afternoon heat to place his signature upon yet another Def Leppard item. "They're so patient to wait for us, and they seem so happy when they finally do get the chance to say hello. All they ask from us is to stop and sign something for them or take a picture. I don't really think that's asking for very much."

Despite the incredible success they've enjoyed over the last 15 years—with their total album sales passing the 30 million level—the members of Def Leppard have had no problem in maintaining their down-to-earth perspectives. In sharp contrast to so many of today's pampered, spoiled, self-possessed Rock Gods, the Leps still often come across as just a bunch of English lads out to have some fun. That good-time attitude permeates their lives as easily as it does their music, and in many ways has become their calling card to the band's millions of faithful followers. While they may no longer be the multi-platinum princes of the hard rock empire—as they were during the mid-'80s when such albums as **Pyromania** and **Hysteria** first catapulted them to fame—Def Leppard certainly remain the British gentlemen they've always been.

"Every time an album comes out or a tour begins you wonder if the fans still remember you," Elliott said. "When you find out that they do it often comes as an incredible relief. That's a feeling we've had since our very first

Phil Collen: "The fans have always been so great to us."



album came out, and it's a feeling we still have today. Each night, when we walk into an arena and find out that the people have actually shown up, it still comes as a very pleasant surprise."

On their latest road ouring, which occurs in the wake of their current disc, **Slang**, the Leps have never looked or sounded better. Mixing a wide selection of the group's classic material, ranging from *Photograph* and *Pour Some Sugar On Me* to *Rock Of Ages* and *Bringing On The Heartbreak*, with a healthy dose of their latest sounds, the group has constructed a two hour rock riot that is a veritable non-stop thrill ride



Joe Elliott: Hangin' out before the show.

from first note to last. With Collen and Campbell laying down the guitar thunder, Allen adding *real* drum rhythms (as compared to the computer-generated sounds of the band's last two tours), and Elliott prowling the stage as only he can, the 1996/97 version of Def Leppard is a lean, mean rockin machine—and that's just the way the band likes it.

"Sometimes people ask me why we just don't kick back and empy everything that we've achieved over the years," Elliott said. "They wonder why we work so hard. Well, this is what we do for enjoy ment. You can only lay out in the sun for so long before your brain begins to turn to mush. We want to avoid that if we can "Getting out on the road and playing rock and roll every night is what turns us on More and more we've come to realize it's the most important thing in our lives."

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BY ROGER UPTON

mong the plethora of Seattle-based bands that have blazed their musical messages into our souls over the last half decade, quite frankly the Screaming Trees don't rate that highly. Let's face it, in comparison to the earth-shattering commercial and artistic impact of Nirvana, Pearl Jam, Alice In Chains and Soundgarden, the Trees have barely held their own. But that sure ain't for lack of trying...or for lack of talent. In fact, many supposedly in-the-know rock pundits believe that this band—comprised of vocalist Mark Lanegan, guitarist Gary Lee Connor, bassist Van Connor and drummer Barrett Martin— may well be one the great untapped resources of not only the muchacclaimed Seattle Scene, but of the entire rock and roll world! Through their hard-edged guitar riffs and powerfully melodic songs the Trees have emerged as one of the Pacific Northwest's most diverse and entertaining units. Don't believe us? Well, just give a listen to the Screaming Trees new disc, Dust, and then perhaps you'll begin to understand why after a decade of struggle this band's day-in-the-sun may finally have arrived.

emerge. But even after the group shifted over to a major label in 1991 with their **Uncle Anesthesia** disc (co-produced, by the way by Soundgarden's Chris Cornell), the Trees failed to attain even a smidgen of the commercial success or critical respect that so many of their local musical friends had already received. It was perplexing. It was puzzling. It was troubling. But rather than being caught up in the "whys" and "hows" of it all, the Trees just put their collective heads down and forged ahead.

"We really never lost any sleep when we looked at the charts and saw so many of the people we knew doing very well," Van Connor said. "We wished them all the best. They have always been very supportive of us, and we've always been very supportive of them. We knew that we just had to keep playing our music and hoping for the best. This time, after a couple of false starts, I think we just may have done it."

Judging by such songs as Halo Of Ashes, Witness and Dying Days, on **Dust** the Screaming Trees and their assortment of "guest star"

Screaming Trees:
"We looked at the charts and saw all our friends making it."

"It took us three years

to get this album

to sound right."

"It was really a struggle for us to get this album to sound the way we wanted it to," Van Connor said. "It took us three years to get it right. We had actually recorded an entire album back in 1995, which was to be

our follow-up to **Sweet Oblivion**, but then we decided to scrap the entire project. We figured that this album was going to be our shot at making something timeless— an album that people might listen to for a long, long time. When you put that kind of pressure on yourself, it's not surprising that you can become kind of particular about the way the songs sound when you finish the project."

Considering the Screaming Trees' long, winding career road it's understandable that the band would be so particular about the contents of their latest offering. Emerging in the mid-'80s, long before there even was a so-called Seattle Scene, the Trees proved to be one of the seminal forces that cranked the Seattle musical movement into high gear. With the group's early discs like **Buzz Factory** and **Change Has Come** appearing on such now-hallowed labels as SST and Sub Pop, the Trees were right there along with the Soundgardens and Nirvanas as the "grunge" phenomenon began to

friends (including Pearl Jam's Mike McCready) seem to have finally fulfilled the artistic promise hinted at on their earlier efforts. While they've yet to attain the multiplatinum prominence of their Seattle

brethren (1993's **Sweet Oblivion** still ranks as the band's best-selling disc, having moved over 300,000 copies), these days it seems as if everything is coming up roses for the Trees. Their video for *Dying Days* has enjoyed heavy MTV rotation, and their spot on this year's Lollapalooza tour (where they're appearing on the main stage along with the likes of Metallica and Soundgarden) has brought the band a new legion of supporters. Yet all this "sudden" success hasn't begun to turn the heads of these down-to-earth guys. They know there's still a lot of work to get done before the Screaming Trees become a household name.

"It's nice that there's a lot of interest shown towards us this time," Lanegan said. "It's even been fun on the road. Touring is one of those things you can't stand when you're doing it but really miss when you're not. But the Lollapalooza thing has been a lot of fun. Sometimes it seems like everyone there actually knows who we are!"

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CRUE NEWS: It now seems certain that Vince Neil is a full-fledged member of Motley Crue once again. In the wake of the Kiss reunion and the Van Halen reformation, most rock pundits predicated that it would only be a matter of time before these still-hot-underthe-collar rockers decided to forget past differences and reignite their faltering careers. Yet even late last summer the on-going talks between Neil and Crue master Nikki Sixx seemed stalled on headed for nowhere. But a breakthrough occurred in July (for still mysterious reasons) and in mid-September Neil rejoined the Crue in the recording studio for the first time in five years. Expect the new Crue disc (with Vince, of course) to hit local record stores in early '97.

AERO UPDATE: The rock world is still reeling from the messy breakup of Aerosmith and long-time manager Tim Collins. Depending on whom you believe, the fall-out occurred due to either: both Collins and the band's new label, Sony Music, voicing displeasure

over the more avant garde direction the band's new music has taken, or the straight-and-narrow Collins expressing dismay over his belief that certain members of the Aerosmith family having fallen off the healthy lifestyle bandwagon. Either way, this long and successful partnership broke asunder, and many now believe that the Aero force will turn to their long-time mentor John Kalodner, who just-so-happened to follow the band to Sony from their previous home at Geffen Records, for love and guidance.

ROAD JAM: So Pearl Jam is back on the American tour trail—at least for a few dates. But will there be more than the 11 shows already announced and performed by Seattle's most famous rock and roll sons? According to bassist Jeff Ament the band sincerely hopes to play more State-side shows after they complete their European concert schedule. "We'd like to play anywhere from 20 to 40 more shows," Ament said. "But things are still kind'a up in the air. As every-

one knows, we're not doing this the easy way, so we've taken on more responsibility for getting tickets to the fans. That can cause some extra problems."

DIAMONDS ARE FOREVER: So is Diamond David Lee Roth in or out with Van Halen? That seems to be the question on everyone's lips these days. After appearing to be securely back in the VH fold last summer, reports began to surface that neither bassist Michael Anthony or drummer Alex Van Halen were particularly thrilled about having their former vocalist back in the band. By early fall, at the time that Van Halen's "greatest hits" album-featuring a new track with Rothwas released, the rock wire was filled with reports that the VH crew were considering having open auditions to find their permanent new singer. Still, it's our bet that when all is said and done- and the VH gang go back on the road- it will be with Daimond Dave at the helm.

NEW PILOT?: Another hot rumor this month is that Stone Temple Pilots members Dean DeLeo, Eric Kretz and Rob DeLeo have decided to part ways with troubled vocalist Scott Weiland. It also appears that the trio (who will soon add a new singer) will drop their STP moniker in favor of a new name. Where does this leave Weiland? Well, first the singer has to make sure he can maintain his drug-

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free lifestyle; after that he may consider recording with his on-again, off-again side project, the Magnificent Bastards.

MAKIN' KISSTORY: Despite their straightfaced claims that they're not doing their reunion tour for the money, Kiss seem delighted by the fact that they're breaking all existing merchandising records during their North American road jaunt. Gene, Paul, Ace and Peter have been averaging \$17 per customer on the tour, meaning that they're taking in over \$250,000 per night at most shows just from the sales of T-shirts, tour books, posters, etc. To put things in perspective, a band that averages \$5 per customer is considered a "good" merchandise group; a band that averages \$10 per customer is considered extraordinary. Obviously that makes Kiss one-of-a-kind, as if we didn't know that

TOUGH TALK: Apparently legendary rocker Alice Cooper is more than a little miffed by current-day shock rocker Marilyn Manson. Cooper thinks it's more than a bit strange that Manson has acknowledged the influence of Kiss, Black Sabbath and many other bands on his life—but never Alice. "I mean here's a guy who wears makeup, has taken a girl's first name and tries to shock peoplehaven't I seen that somewhere before?" Cooper asked. "I certainly don't want any credit for what he does, because I find his anti-religious message a little bothersome, but I find it strange that he's never at least acknowledged my existence.

MEN OF METAL: Metallica report that they're looking forward to getting back to American shores after they complete their sold-out European tour. While they have yet to come right out and say it, aspects of their Lollapalooza experience last summer left a less-than-pleasant taste in the band's mouth, and they're anxious to get back out on the road on their own. In Europe, Metallica was playing shows that often reached well over two hours in length, and a similar show will probably be utilized in the States, though certain older songs (big favorites in Europe) may be replaced by newer things from the band's recent Load collection.

TOP GUNS: Rumors continue to surface that the legendary Guns N' Roses are finally getting ready to hand over the tapes for their first album in over four years. Once the hottest band in the world, years of in-fighting and personal problems have robbed GN'R of much of their momentum, but inside sources believe that a new Guns release, surrounded by new album efforts from a reformed Motley Crue and Aerosmith could help foster the return of an '80s-styled rock revolution. "Great music is great music no matter when you make it," GN'R guitarist Slash stated. "Whether it comes out in 1987 or 1997 shouldn't make a difference.'

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Kirk Hammett "We were the ones to break the stereotype."

"I don't know why there's been

fter more than a decade of sold-out world tours and a half-dozen platinum albums, it's surprising Metallica still create controversy. While many of their 1980s metal peers have either split apart or struggled to just sell records and fill small clubs. Metallica's latest album, Load is still perched atop the billboard charts after completing their stint as headliners for Lollapalozza's most successful year.

"It was just like any other Metallica show," says guitarist Kirk Hammett of the group's Lolla-fest experience. "We'd arrive at the venue and play. It's not that different from any of the other shows we've ever played, except we had five or six bands opening for us."

The guitarist, who attended all the previous Lollanalooxa's as a fan, admits the band could have attracted festival-size crowds on their own. However, they wanted to experience Lollanalooxa for themselves. "It was an opportunity to do something that was not business as usual," explains Kirk.

Boasting Metallica, Soundgarden, the Ramones and the Screaming Trees, this years's line-up of Lollapalooza catered to fans of hard rock and metal, prompting some to call it an American version of the European-based "Monsters of Rock" traveling festival.

"That comparison bothered me at first," confesses the guitarist. "Now I just don't care. The people running the festival wanted to get away from the predictability factor of including the five most popular alternative rock acts of the given year. They wanted to break that stereotype and we were the ones to do it."

Metallica's inclusion was the final straw for Lollapalooza founder Perry Farrell, who quit the organization and is currently planning a new festival to take place in the fall. Although it now appears that the Porno For Pyros frontman is unhappy with the direction Lollapalooza has been going for the last two years. The American appearance of the Kings of Metal provided the perfect excuse for Farrell to make his final exit.

"Whatever he wants to do is fine with me," says Kirk. "I don't know the guy, but he has his thing that he wants to do and we have ours. He's

been wanting to split with the organizers for a while now, but if he's still grumbling about us, it's his problem."

With the Lollapalozza experience behind them, Metallica are preparing their own world-wide assault, culminating with a North American tour scheduled for the spring of '97. After Kirk reveals, the band will venture back into the studio to record an album due for release before the end of 1997. By the way, the band planned to write, record and release **Load** a year earlier than they actually did. But they extended their last tour, which lasted more than two and a half years, returning to the road to play smaller markets around the States.

They also interrupted the recording of the new album to play a handful of dates including the prestigious Castle Donnington Festival in England and the Canadian-based Polar Beach Party. Still the guitarist maintains that, while there are always factors involved, this time they plan to slick to their self-imposed schedule.

"We actually completed **Load** quicker than any of our previous albums," he says. "We wrote and recorded 30 songs of which we released 12. Although everything is penciled in and nothing is etched in stone, we're planning on finishing the next batch of songs, issuing our next album and touring a little behind that before the end of the next year. But we're really enjoying touring right now."

Hammett and commany are dumbfounded by MTV and commercial rock radio's backlash against metal that has resulted in the decline of many of their early peers. But Metallica, who have managed to side-step the backlash, find it hysterical that angry listeners are calling alternative rock radio stations complaining about hearing Metallica, between the Smashing Plumpkins and Dadio.

PHOTO: EDDIE MALLUK

uch a backlash against metal."

"I don't know why there has been such a backlash against metal, but I don't waste my time trying to figure it out," he says. "Some of it probably has to do with the music. But people know when we create music, we mean it, there's always a certain integrity and honesty that we're able to get across."

Metallica are concerned that some people believe such controversy is a calculated move by the band to attract attention and garner more publicity for **Load**.

"Most of what we do is from instinct and gut reaction," explains Kirk.
"If we were calculated we'd probably fail. This is not algebra, this is music. Calculating is for stockbrokers. It sounds so cliche. But the main-stream discovered us in 1991 and all of a sudden we were in everybody's faces. Now that the mainstream has become alternative, we're back on the perimeter, outside looking in like we were in the mid-to-late 1980s. We've occupied this space before and it's not such a bad place to be."

Ironically, the biggest controversy currently surrounding the band centers on their new, shorn-lock hair-cuts. Some of the band's loyal fans seem more concerned with the length of their hair than their music.

"As I've said before, hair is just dead skin cells," the guitarist laughs.
"A person cuts their nails because they're too long and I cut my hair because it got too long. It wasn't a calculated image change. I woke up one morning pissed-off that I'd broken up with my girlfriend and decided to cut my hair. It's just like changing your favorite brand of cereal in the morning; you get tired of the same old thing and realize that it's time to move on.

"When we first cut our hair, we thought, 'wow, we all look stupid'. But we lived with each other for eight months before the first promo shots appeared. Then there was all of this attention to our hairdos. We were shocked. Do people really care about what we look like? What about the music and the live shows?

"People also got upset when they saw pictures of us wearing makeup. But we're just playing around with different things. As

BY VINNY CECOLINI

much as we are interested in progressing musically, we're interested in progressing visually."

Metallica have started to achieve this visual progression with their newfound interest in music videos, which Kirk refers to as "an art-form they have not really explored," although until recently they despised making

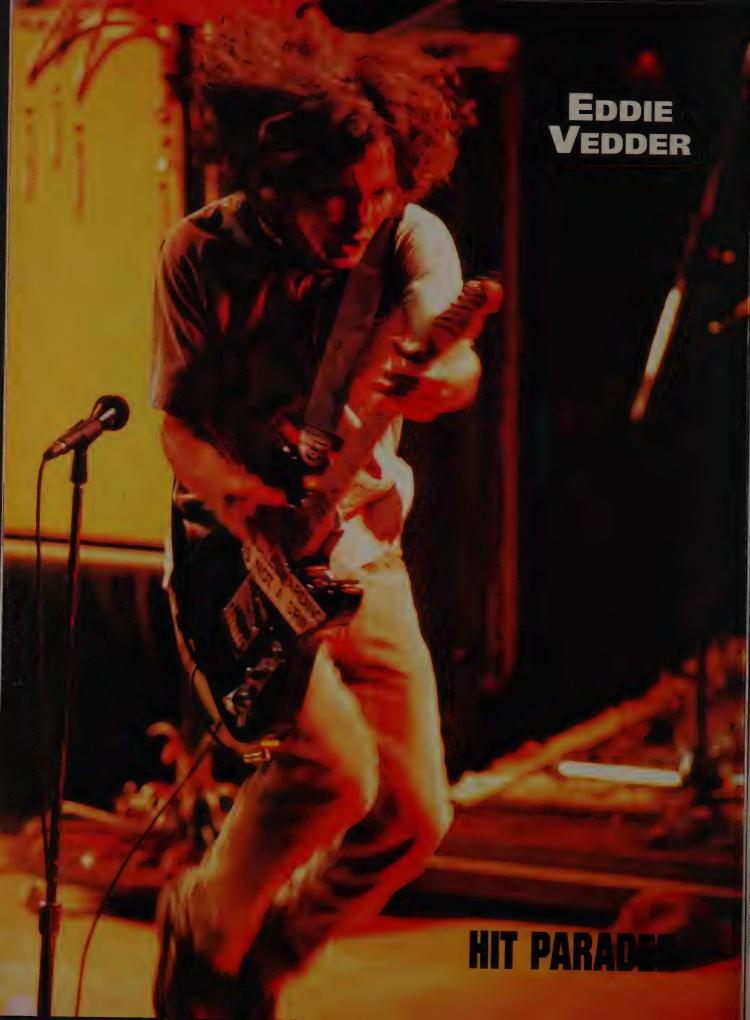
"Previously, most videos in the hard rock genre overe filled with chicks in bikinis cavorting," he says. "Now that it's changed, our opinion of the medium has also changed."

Hammett joined Metallica during the bad's lean years. It was just after they moved from San Francisco to New York City to record their debut Kill 'Em All when the guitarist was flown in to replace Dave Mustaine. Forced to live in their rehearsal space in Queens, New York, the band ate hotologs cooked in a toaster oven donated by Anthrax. But a decade later, he has been a part of the band's meteoric rise, achieving success most musicians can only dream about. Understandably, he has a hard time condensing what he characterizes as "three lifetimes worth of expenences" into one image or event that can "sum everything up".

"I have so many great memories," he beams. "Playing in Moscow stands out— I thought we were breaking down cultural barriers. It was guite an honor, I was also proud to have been a part of the Freddie Mercury Tribute Concert at Wembley Stadium in England.

"I think the key to our longevity and continued success is that we've managed to be multi-generational. A lot of metal bands have unfortunately missed out on that opportunity."





PEARL BY ELLIOT DOWNES

new Pearl Jam album never arrives with a fanfare of trumpets and the accompaniment of media over-exposure; rather, it just kind of shows up. Such was the case last September when the Jammers longawaited new disc, No Code, finally emerged after months of rumor, speculation and innuendo. Unlike new discs by such acts as Metallica, Soundgarden or even Green Day, there was little prior build-up surrounding the disc's eminent appearance—and even less word about its contents. One day the world was still waiting to see when this legendary Seattle-based unit would end their three-year exile from the rock world, and the next day the new PJ disc was on record store shelves. It caught everyone— even some folks at the band's record label—a little off guard.

"We had been through this with them a few times earlier," stated a spokesperson for Pearl Jam's label, Epic Records. "We don't always get the kind of feedback from them that you get from other artists. But we've grown to understand that. All we know is that we can't dictate to them when they should finish a new album. They will always dictate that to us. But that's okay; we're happy to have a new album from Pearl Jam whenever they get finished."

Of course, the arrival of No Code wasn't totally unexpected. As far back as mid-1995, stories had started circulating through the rock underground that Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament and Jack Irons had grown bored with sitting around their Washington state homes waiting for their on-going difficulties with Ticketmaster to reach a conclusion. They wanted to get back to work! The band soon headed into Gossard's recently completed home recording facility to lay down a few tracks—more, it turns out, to keep themselves occupied than to seriously record their follow-up to 1993's multiplatinum Vitalogy. Those sessions were enough, however, to get the rock world spinning, believing that a new Pearl Jam album was imminent...but, alas, it wasn't. And since then the band's millions of fans have waited, and waited, and waited with a strange mixture of frustration, annoyance and apathy becoming their operative mood.

There were to be more teases, tests and tribulations for those fans along the way. Repeated Jammer sightings in various studios around the nation throughout 1996 further heightened speculation that the band was indeed intent on releasing a new disc by year's end. But each time fans felt they had a solid lead on both the

group's whereabouts and their working condition, new reports would seem to counteract what was previously known. Once again these masters of disguise and intrigue had assumed their cloak of anonymity, virtually insuring that any Pearl Jam news that was going to sneak out prematurely to the band's all-too-anxious following was going to be confusing, confounding or just plain wrong.

"It's so strange the way people have begun talking about us," Ament said. "They seem to enjoy making everything about us very mysterious. I don't know why that is. Believe me, we're

"People seem to enjoy making everything we do seem so mysterious."

not very mysterious. We're just like everyone else—more or less. We try to work the best way we can, but sometimes things happen."

Those "things that happen" have always been Pearl Jam's most recognizable calling card. From the moment their debut disc, Ten, first established these Angst Masters as the Kings of the Seattle Scene— as well as one of the most successful and respected bands in the world-PJ has remained one of the most unpredictable and mysterious groups in hard rock history. From their abruptly cancelled world tours to their still-surprising firing of original drummer Dave Abruzzesse, the Jammers have continually solidified their reputation as a band that always does things their own way. At the heart of the band's off-center appeal remains their quixotic vocalist Vedder, the dark, brooding apparently oft-troubled musical soul whose fiery passions and quirky personality have both added legend to the Pearl Jam story and managed to confounded the band's legion of followers. Yet it is that very same Vedder who apparently served as the impetus for the completion of the band's latest— and many insist greatest— song collection.

"Eddie really got focused on this one," a band insider revealed. "It just reached a point early last summer where I think he saw things drifting away. He felt that the band wasn't really getting it together. He was the one who pulled 'em all in and made 'em focus on getting it done."

Through Vedder's determination, Pearl Jam has indeed now emerged with an album that adds yet another sterling chapter to their musical legacy. While their latest collection may lack the burning fire of Vs., or the revolutionary impact of **Ten**, it does serve to open exciting new doors for the PJ brigade. Gone, perhaps forever, are the primal scream frustrations that ignited such earlier hits as Jeremy and I'm Alive, but in their place is a new-found maturity and confidence that serves to lift Pearl Jam's music to an even higher musical plateau. Quite simply No Code, is not merely another adolescent cry for attention— as were some of the band's earlier efforts. Rather, it is the group's most sophisticated, challenging and well-rounded album to date. It is perhaps the album that will forever prove to those few remaining doubters that Pearl Jam is certainly more than just a "flavor of the month" - or even a decade. They are indeed a band for the ages.

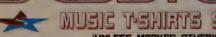
"Everyone who's heard this one has been amazed," our label insider said. "To hear how they've grown over the last few years is incredible. It's still Pearl Jam; all the classic elements are there. But there's so much new stuff going on as well. It's all just incredibly exciting."

Perhaps even more exciting than the emergence of a new Pearl Jam disc—their first new release in three years—is word that the band will once again try to stay on the American tour trail. Already 11 shows have been announced and performed, with hopefully many more to come. Of course, the group's lingering problems with Ticketmaster (the largest ticket agency in North America) has again limited their access to certain major arenas around the nation, but after overcoming so many other distractions in both their professional and personal lives, Ament insists there is now *no* problem too big, no situation too complex, for Pearl Jam to handle with both aplomb and skill.

"We've learned that if you're patient and persistent things can get done," the bassist explained. "I think we're now both of those things."

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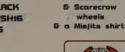
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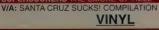


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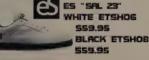


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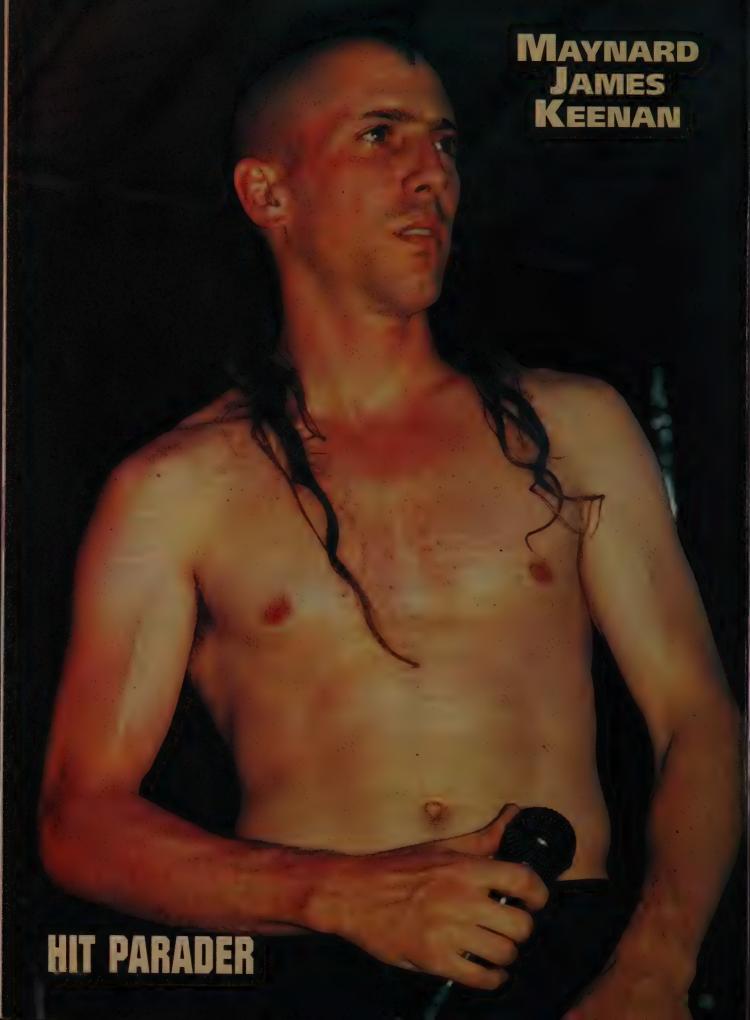


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TWISTED PERSPECTIVES

ool make your skin crawl. Tool like making your skin crawl. Tool live to make your skin crawl. Sometimes it appears as if the sole artistic purpose of this admittedly unusual unit is to get deep under the epidermal layers of everyone who dares listen to their hypnotic, pulsating, eclectic brand of hard rock and then start searching for an explosive, albeit messy, way out. We admit that it ain't a pretty picture, but there's little about Tool that is designed to be attractive. From the band's staunch look, to the graphically disgusting images that adorn their album covers, to the nightmarish creatures that fill their videos, Tool is a band designed for maximum "creep" potential.

Obviously there are plenty of people out there who seem to share an intimate understanding of Tool's creepy, netherworldly universe; the band's last album, Undertow, sold well over a million copies, and their latest disc, Aenima, seems destined to pick up right where their previous platinum effort left off. Yes, it certainly seems that all is going exceedingly well in the off-kilter musical world created by vocalist Maynard James Keenan, guitarist Adam Jones, drummer Danny Carey and new bassist Justin Chancellor (who replaced Paul D'Amour earlier this year), but don't let that fool you. While it's now been nearly three years since Tool seemed to take over the rock universe following the release of Undertow, the intervening years have only increased the band's desire to crawl under your skin...and

"It's rather funny how some people we've spoken to just assume that the success we've had last time has changed us," Jones said. "They assume that selling a few albums and being able to tour the world has robbed us of whatever it was that made us Tool. They figure that all those little quirks and imperfections that we so revelled in last time have just washed away with the passing of a few years and the selling of a few albums. Well, to put it bluntly, they're wrong...very wrong. The band may sound a little different this time, but all the ingredients that have always made Tool tick are still very much alive."

As ominous as Jones' words may sound to those not fully initiated to the musical sounds of Tool, the fact is that on their lat-

BY ADAM FIELDER

est disc Tool has taken some bold, inventive steps towards expanding their rock and roll world. While lyrically the same incredibly haunting images that filled such earlier band hits as *Prison Sex* and *Sober* are still present in all their twisted glory, musically Tool has drifted away slightly from the pseudo-metallic style that characterized their previous disc. This time around the group has explored a more sonically diverse, though no less compelling sound spectrum that promises to win over an even larger legion of supporters to Tool's twisted planet. It's a thought that makes Keenan smile.

"Everyone assumes that selling a few records has changed us."

"We like the idea that when people put on our music— or watch our videos—they're taken to a place they just can't get to on their own. I think that's a very attractive element of our music. There's nobody else doing exactly what we're doing, and while for a long time I wondered if anyone else cared to listen to what we're up to, the success of the last album gave us a lot of confidence to *really* go out on a limb this time."

Going out on a limb is certainly nothing new for Tool. As far back as the release of their debut album, Opiate, in 1991, this quartet has been raising eyebrows and generating controversy with equal aplomb. But it all didn't start really coming together for Tool until the video for Sober began dominating the MTV airwaves in 1993. The unique clay-mation figures utilized throughout the clip (as well as on its follow-up clip, Prison Sex) proved to be one of the video realm's landmark achievements, bringing countless industry kudos Tool's way--including a number of prestigious MTV video awards. But it is now a full three years later, and Tool realizes that the music world has changed. While there is still just as much bleakness, angst and despair within the hard rock scene, it would be hard for the band to simply try to recapture lightning in a bottle by bringing back their revolutionary clay-mation figures in 1996/97. They know it's time for something new, and they believe they have a few new tricks hidden up their sleeves.

"We've been sworn to secrecy," Jones said. "I know that by the time people read, this they may have already seen our new video. But we can't take that chance. In this business, as soon as anyone comes up with what they believe is something new and inventive, there are forces that want to 'borrow' it. We know that's inevitable—though nobody ever really utilized the clay-mation concept as effectively as our people did last time. But now we're ready to present something new—and we're pretty sure people will find it interesting."

There were many who speculated that Tool refused to appear in their own videos last time (or even appear on their own CD sleeve) in order to increase their air of mystery and intrigue. Well, obviously it worked, and this time around the band once again can't be found on their CD cover...or in their new vid clip. (You can see them, however, by merely looking at the photos so conveniently placed on this very page.) Whether or not their low-profile performance was truly designed to help create and maintain the band's mystique, the more cynical among us might state that Tool has more reason than ever to remain mysterious. You see, long-time bassist Paul D'Amour "mysteriously" left the group early this year to join Lusk (a band, by the way, that has a new album due out any day now.) He was quickly replaced by former Peach bassist Justin Chancellor who, according to Jones, has added just enough freshness and exuberance to Tool to help keep them focused throughout the arduous recording sessions needed for completion of their latest disc.

"The situation with Paul really wasn't anything that dramatic," Jones said. "He just joined another band. Good luck to him. We feel very lucky to have added Justin, who is a truly incredible bass player, and the weird sort of personality this band really needs. I think he's made us a stronger unit than ever before, and hopefully the results of that strength can be heard on the new music."

There are some rock and roll bands whose only ambition in life is apparently to see their pretty boy faces splashed on magazine covers and have their candy-assed carcasses dancing around on MTV. There are other groups whose sole mission is to sell as many albums as possible—no matter what the cost may be to their long-term artistic credibility. Then there are those bands who couldn't give a rat's behind about such trivial matters. They couldn't care less about commercial success, media recognition or MTV airplay. Their only goal is to make music filled with substance, purpose and perhaps even an ounce or two of controversy.

Welcome to the world of Biohazard, a brash, bold, bad-ass Brooklyn-based unit that over the last eight years has continually told the mainstream rock world to not-so-politely "shove it." Their unusual blend of metal, rap and hard-core influences and their their cutting-edge work with rap superstars like Onyx have made vocalist/ guitarist Billy Graziadei, vocalist/bassist Evan Seinfeld, drummer

commitment necessary to being in this band, and the same can be said for being part of our audience. It always amazes us the amount of energy we get back from them every night. A lot of our songs may address really rotten, negative things, but it drains both them and us of a lot of our anger."

The release of **Mata Leao** signals the beginning of a new era of sorts for Biohazard. Emerging two years after their much-heralded disc **State Of The World Address**, the new disc saw the band rally together as a three-piece following the surprising departure of Hambel. Yet despite this apparent setback, which occurred on the eve of the group beginning their studio work on their latest sonic offering, the Biohazard brigade pulled together and worked with more focus and purpose than ever on their new songs. The results, as showcased on such ground breaking efforts as *Authority, A Lot To Learn* and *Better Days*, prove that Biohazard have continued to expand their musical frontiers while steadfastly holding onto the key ingredients that have always made this band so special.

Biohazard: "This album shows our more personal, humanist side."

DANGEROUS GOODS

Danny Schuler and new guitarist Rob Echeverria (who replaced Bobby Hambel earlier this year) a band that

many admire...and many fear. There are no limits to where Biohazard may travel through their musical sojourns— often right into the belly of the beast, where they delight in unveiling the darkest side of the human condition. On their latest album, **Mata Leao**, this rule-breaking, chance-taking outfit once again proves that they're out to set the rock world on fire—both literally and figuratively.

"A lot of people see Biohazard as a negative thing," Schuler said. "But the funny thing is that we've always prided ourselves on being positive. People see the shows, the kids dancing, diving off balconies, the craziness, and they mistake it for a violent negative energy. In fact, it's a very intense *positive* energy. It's a release. It's like when two kids are playing around, wrestling with each other, laughing and giggling as they're knocking the crap out of one another. There's a level of

BY RON RICHARDS

"This album has a more personal, humanist side of Biohazard than anything we've done before," Graziadei
Biohazard said. "Over the years, living with the same small group of people.

said. "Over the years, living with the same small group of people, you start to look at yourself introspectively. Looking deeper inside yourself, you begin to question the issues that are part of your true spirit. The journey is what it's all about, and this album talks about those journeys in a way that everyone can relate to. You don't have to be from Brooklyn to understand where we're coming from."

"After Bobby left, the three of us pooled our resources and came up with what we feel is our best album yet," Seinfeld said. "Unlike the case with most guitar-oriented bands, we have two lead vocalists, each with his own distinctive style. Each member's individuality is encouraged and brought forth, but we remain bonded by positivity in the midst of an often negative world."

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when I'm having the best time of my life right now? The fact is that we've still got at least six more months—and probably a lot more than that—on the road, and then after that who knows? The demand for our time all over the world has been incredible. We're already booked for sold-out shows in Europe and Japan, and then after that we may go on to South America, Australia and even to parts-unknown. Then maybe we'll do another tour of North America, hitting some places we missed the first time around. If everything goes according to plan, we won't have to even think about what comes next until early 1998!"

With Kiss having already completed the most successful North American tour of the year, with their 70 city summer spectacular ranking as one of the highest grossing road excursions in rock history, as Stanley indicated the band has indeed moved on to conquering new horizons. Their shows at the historic Budokan in Tokyo have supposedly caused near-riots in Japan, with scalped tickets going for the U.S. equivalent of \$1,000 and up. Similar Kiss hysteria has gripped Europe and South America, where millions of fans have petitioned local authorities demanding that the band be allowed— if not actually forced— to perform. For their

COOL

CUSTOMERS

BY PETE HARPER

So what's next for Kiss? Following an unprecedented six month period during which these hallowed Costumed Crusaders virtually dominated the media spotlight with their Alive '96/97 world toughte questions surrounding Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss have now turned towards the future. Will the incredible fan response generated by the "original" Kiss reunion lead to a new era of group studio recordings? Will the estimated \$70 million grossed by the band so far from ticket receipts, merchandising revenues and back catalog disc sales be enough to have these middle-aged rockers finally call it a day at the renewed peak of their powers? Or will

Kiss, true to their mercurial nature, once again throw us all a major league curve ball and do something totally unexpected?

"I've got to be honest with you," Stanley said. "I don't have a clue about what's going to happen next. If I told you I did I'd be lying to you. Right now all I'm trying to do is take everything one day at a time and enjoy it all to the maximum. Why should I start worrying about what might happen a year from now

part, Kiss is all-too-willing to go wherever the demand—and the concert revenues are the greatest. No matter what they may say, this tour ain't about art, buster, it's about raking in the almighty dollar, and when it comes to high-finance banking, Kiss have once again proven to be rock and roll's master manipulators.

"I know that the money question is a very sensitive one for Gene and Paul." a tour

FIOTO LUCKO BITABLE

insider revealed, "And I honestly think that they would have done this four for free, just because they've gotten off so much on all the attention it's caused. But Gene is an incredible businessman, and he wasn't going to let an opportunity like this pass by without taking full advantage of it. They've got all the angles covered— the merchandise, the media tie-ins, everything. They're great at that "

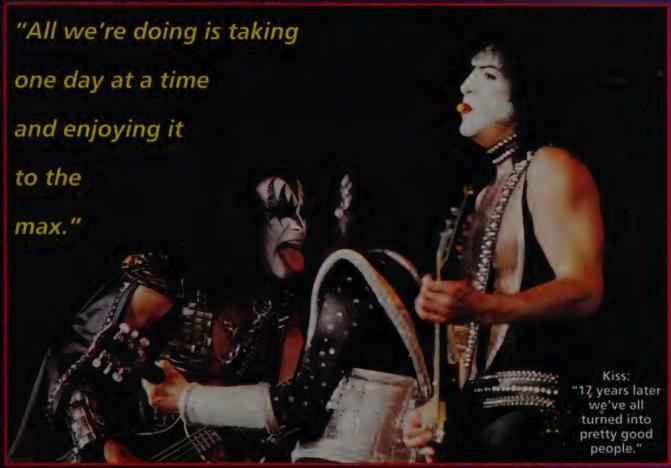
With Kiss leather jackets going for \$500, "official." **Destroyer** and **Alive** platinum albums checking in for \$600, and a battery of T-shirts, hats, pins and paraphernalia all priced to move, the Kiss reunion has proven to be nothing short of a financial bonanza

remains unknown. Speculation is rampant, however, that Kulick and Singer were told in no-uncertain-terms that their services were no longer required as soon as Kiss was sure that the "reunion" tour was indeed going to be an on-going venture. The fact that Singer and Kulick had already recorded what was supposed to be Kiss' next studio album with Simmons and Stanley proved to be of little consequence now considering that these guys have had to resort to scrounging out a meager living by performing clinics at a time when their former bandmates are making a financial killing.

"Bruce and Eric really got burned," a music industry source revealed. "Kiss is mak-

lineup, and toured behind a new album without their trademark makeup, concert promoters around the nation have predicated that the band would have perhaps been able to fill 3,000 seat halfs on a nightly basis.

By realigning with Ace and Peter, and once again donning their face paint, Kiss suddenly became the hottest concert attraction on Earth, a band capable of selling out ballparks and playing no less than four nights at New York's Madison Square Garden (where the 75,000 available tickets sold out in an unbelievable 55 minutes.) So while some may criticize Simmons and Stanley for their apparent "disloyalty" to Singer and Kulick, millions of Kiss Army charter members have



for Simmons and Stanley— and to a lesser degree for Criss and Frehley as well. During all this time, however, as Kissmania has once again swept the face of Planet Earth in a way it hasn't done since the band's heyday in 1977, two souls have become forgotten parts of the Kiss landscape— guitarist Bruce Kulick and drummer Eric Singer.

While at tour's start both Simmons and

While at tour's start both Simmons and Stanley boldly stated that their long-time comrades had enthusiastically endorsed this kiss reunion and had supported it with every ounce of strength in their body, the sad fact was that by mid-August both musicians had announced their departure from Kiss. Whether the pair chose to leave the comfortable confines of Kiss on their own, or were forced out by Simmons and Stanley.

ing millions on this tour, and they're gonna get nothing from it. Don't forget that Bruce spent more than 12 years in Kiss. That's longer than Ace was in the band! In fact, if Eric hadn't shown so much enthusiasm for having Peter sit in during one of the Kiss Convention shows we performed last year, this whole reunion may never have occurred."

Perhaps such praise is small solace to Kulick and Singer. And while their departure from Kiss probably could have been handled better than it was last August, the fact is that Simmons and Stanley had little choice but to rejoin forces with Criss and Frehley once they discovered that their former bandmates were indeed clean, sober and ready to rock. If Kiss had maintained their early '90s

cheered the move as long overdue. In their minds their has always only been—and will always only be— one Kiss, Gene, Paul, Ace and Peter. It is those fans who are revelling most in the bands historic return.

most in the band's historic return.

"This is Kiss," Stanley said. "I realized that the first time we all stood in a rehearsal hall last spring trying to figure out exactly how we were going to proceed in the past I may have had my problems with Peter and Ace, and they may have had their problems with me But now, 17 years later, I'm very happy to say that we've all turned out to be pretty good people. That might be the most rewarding, thing to come out of this tour— the realization that the brotherhood of Kiss is as strong as the fans always wanted it to be."

word of warning- this isn't going to be your standard Hit Parader article about Marilyn Manson. If you want to read the latest perverted thoughts or sordid musings of hard rock's current Poster Boy for Bad Taste, you can check out last month's issue— or perhaps even next month's. This time around we want to present something a little different, a slight deviation from our traditional kiss-ass interviews and oh-so-insightful personality profiles. This month we want to explore a growing and troubling phenomenon in rock and roll, a phenomenon perhaps best exemplified, as if you couldn't already guess, by the recent surge in popularity of the one-andonly Marilyn Manson.

No, this time we're not focusing in on the recent proliferation of drug use among rock stars; certainly a troubling trend, but in all honly no longer that black-and-white.

When the likes of Alice Cooper in the late '60s, Kiss in the '70s and Twisted Sister in the '80s first began infecting mainstream culture with their "demented", "perverted", and "unhealthy" musical attacks, even members of high-profile conservative action groups secretly acknowledged that the danger wasn't in the message that those artist's presented the real danger was that the success of those bands threatened to open the doors for the eventual arrival of artists who truly were demented, perverted and unhealthy. Well, with the acceptance of Marilyn Manson by radio, the print media and MTV- as well as by millions of rock fans around the worldthe worst fears of those conservative "protectors" may have finally been realized.

Are we perhaps making too much of the

did before him. This is a guy who is a living, breathing "freak" 24 hours a day, 7 days a week...and is proud of it.

Of course, there will be some among you reading this who will rightly guestion our decision to cover Manson as thoroughly as we do here on the pages of Hit Parader—especially if we feel so strongly about both the messenger and his message. But we believe it's never been our job to censor anything or anyoneespecially if the public has already expressed interest in that artist, and if their music falls within the accepted hard rock format we've cherished for so long. There's no question that Manson's music does fall squarely within our not-so-strict editorial guidelines. Thus he runs the risk of becoming either one of our monthly "heroes", or a potential target for our poison pen diatribes— if we so decide

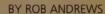
that such an esty that kind of stuff has been going

on since someone first decided to plug a quitar into an amplifier some 40 years ago. The recent drug problems encountered by the likes of Alice In Chains,

Stone Temple Pilots and Smashing Pumpkins have again placed the dangers of heroin squarely in the public eve. But that's a matter for another time and another place.

Quite honestly, we don't know if Marilyn Manson takes drugs, has ever taken drugs, or is ever planning on taking drugs...and we don't particularly care. What we prefer to focus upon here is the alarming trend towards popular music figures pushing the bounds of social acceptability on issues raging from deviant sex to unprovoked violence to child abuse. Nine Inch Nail's Trent Reznor has reached the apex of success by ranting how he wants to "f**k you like an animal", and countless Black Metal bands (for some inexplicable reason, almost always from Scandinavia) continue to explore the blood and guts world of war and depravity.

Unquestionably, dating back to the days of Elvis, through the "outrage" of the Stones and right up through more recent "outlaws" like Motley Crue and Guns N' Roses, rock and roll has thrived as a medium of rebellion. It's a form whose primary purpose has continually been little more than to shake things up and challenge accepted beliefs. Usually it didn't seem to matter if that rebellion was focused upon society, religion or politics. Often it seemed as if rock and roll's message to mainstream America was "if you're for it. we're against it." Maybe once upon a time, when a strange haircut or an unconventional political stance was enough to create major cultural unrest, it really was that simple. But today, in our faster-paced, computer-driven, anything-goes world, things are unfortunate-



surprising success of Marilyn Manson, reading too much into his lyrics of child abuse and sexual perversity? Are we demonizing a mere rock and roll singer much as the likes of Ozzy Osbourne have been labeled as "Satan" by unknowing, uncaring idiots in the not-so-dis-

"With the success of Marilyn Manson, the worst fears of rock's antagonists have been realized."

tant past? Well...yeah, we are. But we're doing it because we feel that Manson runs the risk of going too far, of doing irreparable damage to the hard earned progress that rock and roll has made over the last two decades. By glorifying such actions as performing oral sex on another man while on the concert stage (in front of his parents, no less), and titling his two most recent albums Smells Like Children and Antichrist Superstar, Manson has clearly stepped over the line—that arbitrary delineation of acceptable public behavior that separates an inside joke from a true public menace. Make no mistake about it, Marilyn Manson is no joke. He doesn't don his hideous facial makeup and assume his "character" for two hours each night as the likes of Alice and Ozzy

action is the proper means of expressing our outrage over his artistic" presentations: Certainly we have fair been Manson—perhaps even too fair. We have

provided him with virtually a monthly forum for discussing his lifestyle and musical philosophies, and we have glorified his bizarre image through a series of full-page pin-ups. Yes, we are as guilty as anyone for helping to bring Marilyn Manson to the forefront of the mid-'90s hard rock movement. But we also know that our readers want to know everything they can about their musical demigods. It is with that in mind that we've chosen to express ourselves this month through this admittedly unusual editorial format.

Should we choose to simply ignore Marilyn Manson and hope that he goes away? C'mon get real! That's not about to happen, and we wouldn't want it to happen. It is our belief that Manson at times has shown a finely honed musical skill as well as the special ability to be a spokesman for his generation. There's no doubt that the issues he presents through his music are often pertinent, usually accurate and 9 always disturbing. It's just that instead of using his ever-growing power to condemn some of the controversial issues he chooses to continually bring forward through song, Manson's anything-goes attitude virtually condones a wide variety of non-traditional perspectives.

Certainly we're not here to do away with Marilyn Manson. But neither can we continue to blindly present this musician on our pages without at least a word of warning.

Consider it done.



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ddie Van Halen swore it would never happen. David Lee Roth assumed it would never happen. And Sammy Hagar prayed it would never happen. Well...it happened. By now it's certainly not news to anyone that hasn't been trapped on an off-shore oil rig for the last four months that the original Van Halen— Ed, Dave, Michael Anthony and Alex Van Halen— are back together again. After more than a decade apart, during which time some of the nastiest, most vitriolic verbal by-play in recent

"I admit that Dave and I had our problems." But when it comes to Van Halen, no such saccharine sweet concept ever wafted through Eddie Van Halen's fertile brain. After all, unlike Kiss, who saw their commercial fortunes plummet once their renowned original lineup broke asunder with the addition of Sammy Hagar in 1986 Van Halen had gone on to achieve their greatest sales glory. There was little reason for Van Halen to ever even consider reteaming with their former vocal ist— no matter how hard Roth tried to make them see the light of day.



ASKING FOR TROUBLE?

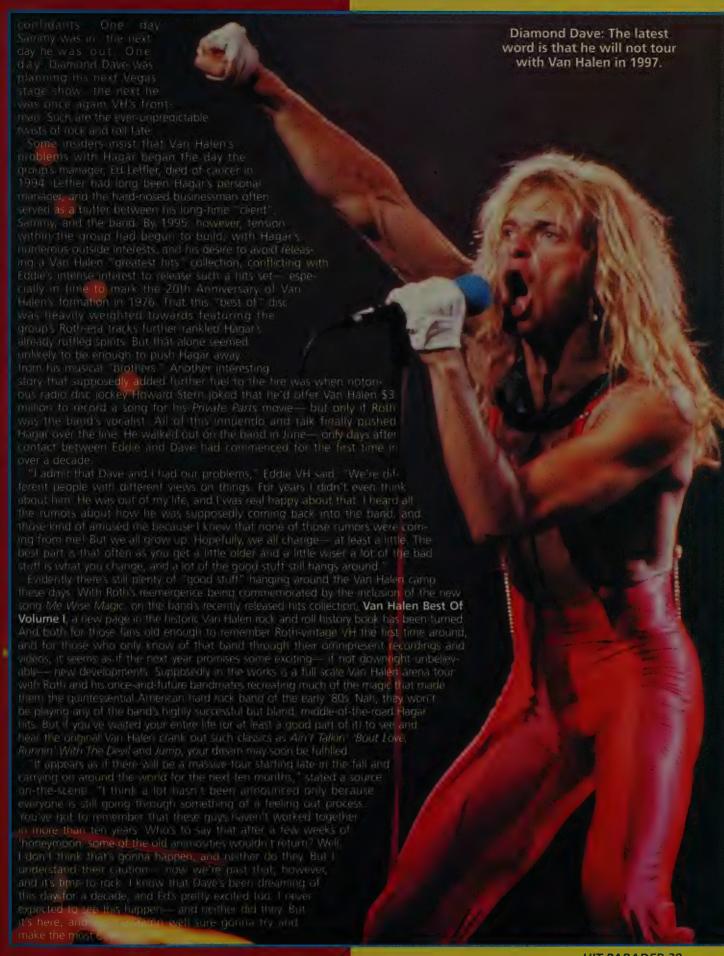
memory transpired between Diamond Dave

and the VH camp, all the past problems have supposedly been buried (at least temporarily), and the Van Halen clan is a "family" once again.

Perhaps stranger things have occurred in the long annals of rock history than the reuniting of Van Halen's legendary forces— but one would be hard pressed to find 'em. Even the reformation of Kiss earlier this year ranks as a far-less unexpected event than the return of Diamond Dave to the VH fold. Even in their darkest hour, when they often spoke bitterly of Ace and Peter— if they dared speak of them at all— Gene Simmons and Paul Stanley not-so-secretly harbored the notion that one day, some way they'd all get back together again.

It wouldn't surprise me a bit. Roth had stated just last year— at a time when he was more involved in his Las Vegas revue than with creating memorable rock and roll music. "I know how Eddie's mind works. One day it it just dawn on him that it will be a good idea for us all to get back together. I wonder it it wan't turn out to really be as easy as that."

Apparently it was used that easy for Van Halen to return the nucleus of what remains one of the most successful and beloved aris in hard rock history—a band that single-handedly revolutionized the West Coast metal scene when their self-titled debut disc was released in 1978. The reformation happened so fast that it shocked even many of the group's closest





This Cornell has been called the most charismatic performer to emerge from the much-ballyhooed Seattle Scene of the early '90s. His dark good looks, his brooding image, his powerful voice and his energy-charged stage persona have combined to make Soundgarden's frontman one of the most recognizable—and noteworthy—faces of the decade. Yet for all his high-profile on-stage posturing and dramatic in-studio histrionics, Cornell remains a mysterious, aloof and often misunderstood presence. Rather than troubling him, Cornell enjoys the fact that he has been able to maintain an aura of mystery despite his band's multi-platinum presence. Recently we were able to sit down with the elusive Mr. Cornell for this in-depth discussion of Soundgarden's latest album, Down On The Upside, the band's recent Lollapalooza conquests and the state of rock and roll as-we-know-it.

Hit · Parader: To many rock fans Soundgarden remains a quintessential hard rock group, yet on recent discs you've gone well beyond the "hard rock" label

well beyond the "hard rock" label.

Chris Cornell: That's true, but it's not something we've intentionally set out to do. We never go into the studio with the idea of writing certain types of songs. But being the fans of music that we are, we tend to absorb a lot of the things that are going on around us— even if we're not necessarily aware of those influences. Maybe we were listening to different things while we were writing and recording the last few albums, I don't know. But basically we tend to write and record the kind of music we enjoy playing live. Sometimes that falls within what some fans may view as the "traditional" Soundgarden approach, sometimes it doesn't. That doesn't bother me. With four guys in the band who write music and play music, there's a lot of stuff going on at all times, and that keeps everything moving along at a real interesting pace.

HP: Does everyone in the group always agree on the band's musical direction?

CC: Not always, but that's heathy. It's good when everyone feels free to discuss what they like and don't like. This isn't a dictatorship of any sort. We depend on everyone writing and contributing in order to keep our diversity. I think that we all feel good about contributing, and speaking our minds has made us a band that gets along real well. When you consider how long we've been together, almost ten years now, we get along amazingly well. I think we get along better than just about any other band I can think of. It's amazing how a lot of other bands out there get along... or don't get along. I know people in bands that

openly state that they hate the other guys in the group. If you like that band, you just don't want to know that. We've never had a situation like that, thankfully. And right now we're getting along better than at any other point in our lives.

HP: Does that sense of band camaraderie ever really get tested while you're all in the studio or on the road?

CC: We're just like anyone else. We have our moments. We have our squabbles, but they tend to disappear kind of quickly without leaving much residue behind. But if you really care about what you're doing, you can't always just accept what everyone else is doing. Sometimes you've got to stand up and disagree. That's the way it should be.

HP: You finished the Lollapalooza tour a few months ago, and now you're off tour-



ing on your own. How did this year's Lollapalooza experience compare to the one you had in 1992?

CC: It was totally different. Back in '92, it was still a very fresh, new phenomenon. That was only the second year of the festival, and it was widely viewed as strictly this alternative event. The media viewed every band in the festival as very different and fresh. This time, with Metallica headlining, there was an entirely different feeling going on. It kind of added a twist to the proceedings that I enjoyed. That was one of the reasons I wanted to do it again. The whole "alternative" concept had grown pretty stale, and I found it rather ironic that a band like Metallica, that may have been viewed as representing something stale back in '92, now is fresh and exciting.

HP: Does it bother you that the whole Seattle Scene has grown stale in people's minds?

CC: Not at all. The whole phenomenon that happened in the early '90s was kind of hard for all the bands from Seattle to accept. You've got to remember that we all came from this relatively small city that was as far away from being a media center as you could get. Then everything just

"It's good when everyone in a band feels free to discuss what they like and don't like."

exploded. It changed everything. None of the bands like Pearl Jam or Alice in Chains were hanging out in clubs anymore having fun. They were all on big labels touring the world. The media focus became incredible. It had to burn out eventually, and I'm glad it's happened. Maybe the Seattle music scene can begin to get back to normal. Bands from the area should have the same opportunity to grow and experiment as we had—away from the media spotlight.

HP: Speaking of the media spotlight, Soundgarden has certainly lived in one over the last few years. Have you grown comfortable with that?

CC: It's part of the job. My wife manages the band, so she is certainly very aware of what it takes to promote a band. It's made my life a little easier. I enjoy the kind of attention we get now— but at the same timer I can look back at some of our early tours, the ones we did in vans, and appreciate those as well. The problem you have as a successful band on the road is that you tend to have so much free time on your hands. In the past, we each had to drive the van, move the gear and tear everything down after a show. Now that's all done for us. Now all we've got to do is stay out of trouble and make sure we show up on time for the show. It's an easy life.

HP: What do you do with your free time when you're on the road?

CC: A lot of that time is either spent on the bus or in the hotel. You have a lot of time to think. It was more difficult when the four of us had to pack into a small van or into a single hotel room, but it was probably also a lot more interesting. Now I sit on the bus watching movies or trying to write music, but I do it more to pass the time than anything else. There's a lot of "down" time when you're on the road. But that's a small price to pay for the benefits this lifestyle provides.

TOP 55 1996

1996 was, to coin a phrase, a year to remember. Without question, it was one of the most amazing, remarkable years in the entire the return of the original Kiss, the reuniting of David Lee Roth with Van Halen, the chart-ropping success of both Metallica and Soundgarden, as well as the emergence of countless young, promising hard rock acts like Seven Mary Three and Filter. Yup, 1996 has indeed been a year to remember But, dear Hit Parader readers, we're not here to merely sing the year's praises — we're here to give you our views of the Top 5 events in a wide varity of music categories. You may agree with us, or you may not, but as we say every year at this time, if you don't like our list, make up your own



TOP 5 ALBUMS

- 2 ALICE IN CHAINS, ALICE IN CHAINS
- DOWN ON THE UPSIDE
- 4. MARILYN MANSON,

TOP 5 BANDS

- 4. RAGE AGAINST THE MACHINE 5. ALICE IN CHAINS

- SILVERCHAIR

- RANCID

TOP 5 PERSONALITIES

- ROB ZOMBIE

- 5. TRENT REZNOR

TOP 5 VIDEOS

- 1. AGAIN, ALICE IN CHAINS

- 3. UNTIL IT SLEEPS, METALLICA 4. PRETTY NOOSE, SOUNDGARDEN
- 5. BIG BANG BABY
- STONE TEMPLE PILOTS

TOP 5 MOST OVERHYPED

- 1. NINE INCH NAILS

- 5. MARILYN MANSON.

TOP 5 LOUDEST BANDS

- 1. RAGE AGAINST THE MACHINE

TOP 5 STRANGEST BANDS

- 1. TYPE O NEGATIVE
- 3. NINE INCH NAILS

TOP 5 ANNOYING BANDS

- 4. MARILYN MANSON
- 5 SMASHING PUMPKINS

TOP 5

- ANTHONY KEIDIS
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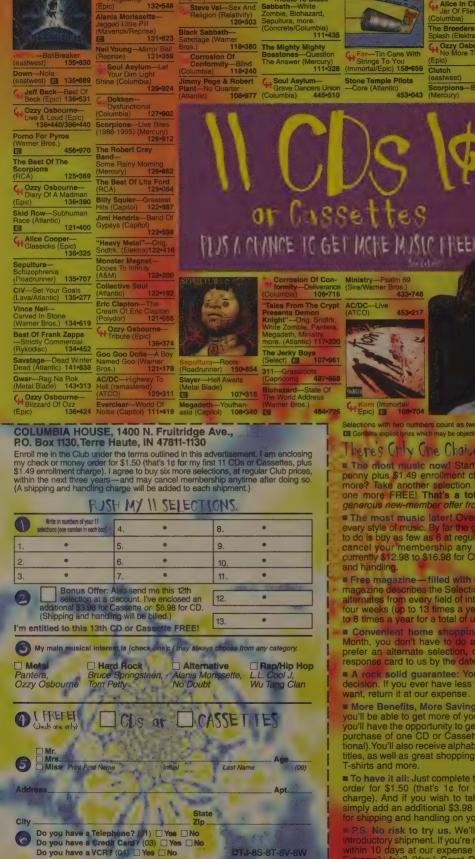
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NECESSARY REUNIONS

- 3. KANSAS 4. BLACK OAK ARKANSAS

TOPS **FEMALE ROCKERS**

TOP 5

- 1. MARILYN MANSON,
- ANTICHRIST SUPERSTAR OZZY OSBOURNE, OZZMOSIS STONE TEMPLE PILOTS, TINY MUSIC SONGS FROM THE VATICAN GIFT SHOP

TOP 5

- GUNS N' ROSES
- 2. MOTLEY CRUE 3. AEROSMITH
- 4. STONE TEMPLE PILOTS

TOP 5 UGLY ROCKERS

- 2. ROB ZOMBIE
- 3. PEPPER KEENAN
- 4. PHIL ANSELMO.

Seven Mary Three: Second best new band.

TOP 5 CARTOONS

- 1. BEAVIS & BUTT-HEAD
- 2. THE SIMPSONS
- 3. SPACE GHOST
- 4. ROCKY & BULLWINKLE
- 5. REN & STIMPY

ROCKERS

- 2. EDDIE VEDDER
- 3. LAYNE STALEY 4. TRENT REZNOR
- 5. AXL ROSE

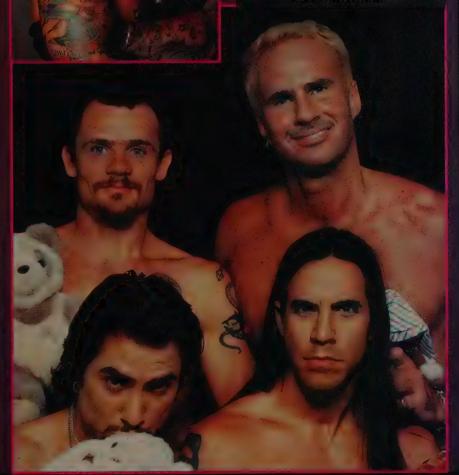
Nikki Sixx: One of the top tattooed rockers.

TOP 5 RUMORS

- . Stone temple pilots breaking up van halen reforming New Guns n' rose album

- 4. RED HOT CHILI PEPPERS
- 5. SMASHING PUMPKINS CALLING

Red Hot Chili Peppers: Topping the rumor mill.



THE YEAR IN

I the year in hard rock 1996 were somefrow capsulized into a mega-movie Hollywood script, no one would believe it. Reuni

Hollywood script, no one would believe it. Reunions, traumphant returns, tragedies, heartbreak and exciting beginnings were all hallmarks of the last year. Each day seemed more amazing than its predecessor, with headline-grabbing events coming at a dizzying and unexpected pace—enough to mark the T2-month period as one of the most remarkable times in contemporary music history. There's no other way of

saying it—there's never—been a year in hard rock quite like 1996. It was a time that proved no matter how hip, cool and clever you think you may be, you never really know exactly what to expect from the world of rock and roll.

Just when you thought you might have a solid grasp on the latest trends, the hottest bands and the next-big-things, in '96 you invariably discovered that you BY ROB ANDREWS

were actually grasping at nothing but air Was punk on the rise? Had alternative run

its course? Was metal making a return? At various times throughout the year it was virtually impossible to tell who was hot, and who was not. In what other twelve month period could anyone ever have imagined the reformations of legendary bands like Kiss, Van Halen, the Sex Pistols, and supposedly Motley Crue, new discs. Iron long-absent superstars like Metallica, Soundgarden and Rage Against The Machine, as well

as the surprising emergence of bands like Seven Mary Three and Silverchair? But to counteract all that was positive in rock and roll, there were the disappointments—often drug related—surrounding bands like the Stone Temple Pilots, Smashing Pumpkins, and Alice In Chains

"I've been around this industry for more than 20 years, but I've never seen anything like this," a noted industry insider stated.

"I've been around this industry for 20 years, but I've never seen a year like this."



Kiss

"The reunions, the tours, the new bands, the tragedies— it was a year that had everything. At times it was a soap opera, at other times it was a grand showcase for everything that's wonderful about the form. Things happened last year that are still hard for people to accept—both good and bad. I mean who could have possibly imagined some of the things that have happened this year?"

Unquestionably hard rock's twin themes in 1996 centered around "reunions" and "returns". Not only did the reformation of Kiss amaze and astound millions of fans who assumed that the four original Costumed Crusaders would never again don their trademark facepaint, their return proved to be one of the decade's most successful tours, grossing an estimated \$100 million from ticket sales and merchandising revenues. While the Kiss reunion may stand as the years most surprising story, the

accepted right away, but it took my mind a little bit longer. But once we got everything back in gear, it was like old times again—only better. This time we all got along and had great fun. That was a big difference for us, and that was more rewarding than all the other rewards that came from this tour. Knowing that the four original members of Kiss were a family again was incredibly rewarding."

Another band headlining hard rock's resurgerice in 1996 was

Another band headlining hard rock's resurgerice in 1996 was Metallica who not only topped the charts throughout the summer with Load, their first album in four years, but also lured millions of rock hounds to the previously "alternative" world of Lollapalooza. By cramming almost 90 minutes of music onto their latest disc, and promising another new effort by mid-'97, there's no doubt that Metallica have returned in a BIG way! White Load has yet to show the sales "fegs" enjoyed by the



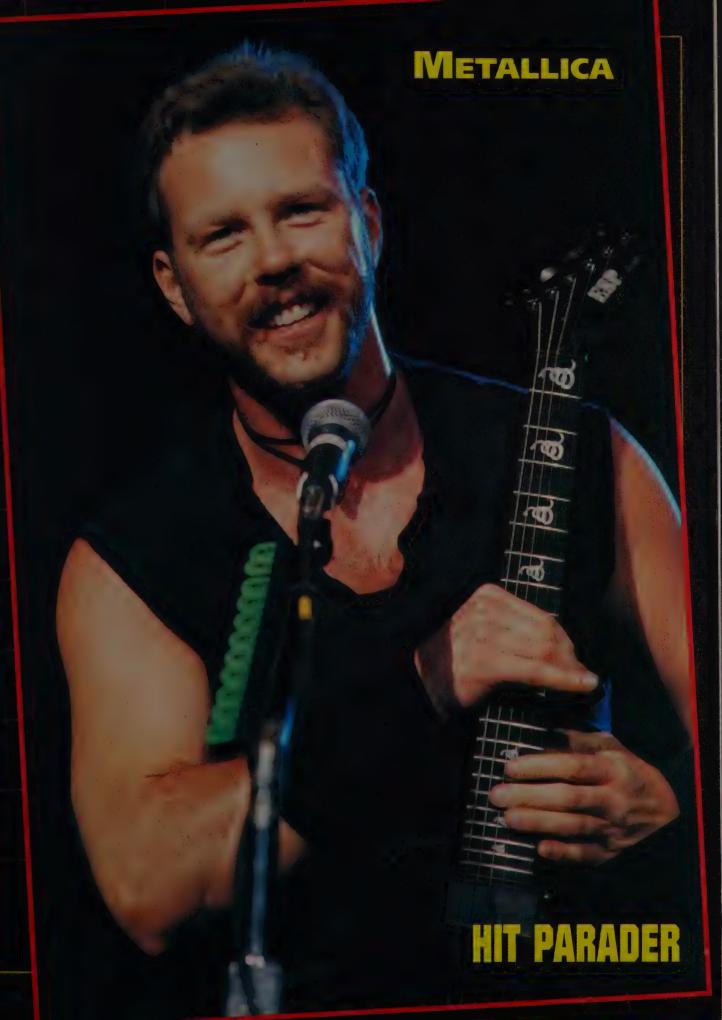
return of David Lee Roth to the Van Halen fold (albeit briefly) is certainly a close second. Who in their right mind would have even dreamed that these once warring factions not only would have buried their hatchets (and not in each other's heads) but actually recorded together for the first time in a decade? Perhaps a little more on the expected side was the oft-discussed return of Vince Neil to Motley Crue— the band from which he was unceremoniously fired in 1992. While we can't expect to hear any new Motley music until early '97, Vince's return stands as one of 1996's most compelling moments. Once again, the impossible, as well as the improbable had happened. It was the "magic" of 1996.

"Touring the world again with Gene, Ace and Peter was really incredible," Kiss' Paul Stanley said. "But I've got to admit that it took me a few weeks on the road to really get used to the idea again. It was something that my heart had

Metallimen's previous effort, their legendary self-titled "black" album, the disc's chart-topping status served to once again prove that the reports of heavy metal's untimely death had been greatly exaggerated.

"We're not here to save anything— especially heavy metal," drummer Lars Ulrich retorted. "We have no problem being called anything anyone wants. That's their business. We've grown tired of people trying to categorize us, but it doesn't bother us anymore. I just hope everyone understands the way we've grown with this album, we're very excited about that.

While some viewed Metallica's return (along with the retormations of Van Halen and Kiss) as heralding the resurgence of metal, others noted that certain proneers of the so-called "alternative" scene seemed to be making musical noise highly reminiscent of classic '80s hard rock. The most notable of these bands may well have been Soundgarden, who in addition to



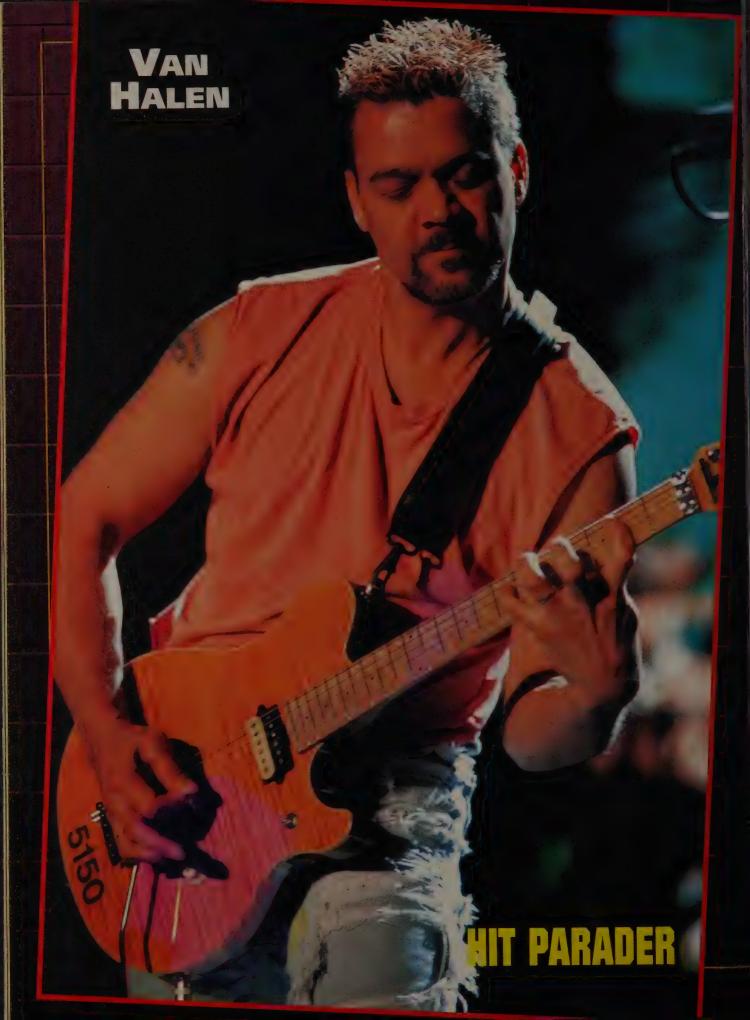


PHOTO LAWRENCE INTAKANI

enjoying Number One status in the album sales charts with Down On The Upside, joined Metallica on the road with their co-headlining gig at Lollapalooza. Ironically, Soundgarden stood as the only major Seattle Scene band able or willing to tour extensively during 1996. With Alice In Chains in virtual seclusion due to the on-going drug problems of vocalist Layne Staley and Pearl Jam just again becoming functional by returning to the American tour trail full-time for the first time in four years (following the eagerly anticipated release of their new album, No Code), in '96 Soundgarden distanced themselves from their Emerald City competition to further solidify their role as one of the outstanding bands in recent rock history.

But while certain groups like Metallica and Soundgarden were adding to their legacy, others like Green Day - the unquestioned

While positive stories dominated the rock wires in 1996, the one black cloud that continually lurked menacingly over everyone's head remained the lurid specter of drugs. From the death of figures like Shannon Hoon and Jonathan Melvoin of Smashing Pumpkins, to the reported problems of Stone Temple Pilot's Scott Weiland, Pantera's Phil Anselmo and Alice In Chains' Layne Staley, the white devil of heroin seemed to be systematically working its way through the top echelon of the rock and roll empire. Of course, talk of drug abuse is as much a part of rock and roll history as loud guitar chords, but that still didn't make the self-destruction of so many promising performers any easier for the music masses to accept.

Another troubling trend was the blossoming of artists who seemed intent on pushing the bounds of decency to new



stars of 1995— were showing that they may have been little more than one-hit wonders. While their '96 disc **Insomniac** did manage to go platinum, that figure paled when compared to the six million units moved by its '95 predecessor, **Dookie**. Ironically, just as the so-called "punk revival" seemed to be hitting high gear thanks to the emergence of young bands like Rancid and the return of old legends like the Sex Pistols, it seemed as if interest in the style began to wane. It left many within the music industry scratching their heads in wonderment.

"I really thought punk was going to rule in '96," one top industry A&R guy stated. "All the signs were there; we had young stars, legendary bands returning and record companies who really seemed pumped by the music. But I don't think it's gonna happen— and Ihat's not just because Green Day proved to be a 'flavor of the month'. I know that the Offspring signed a major label deal, which I guess is good for them. But I don't know if the market's gonna be there for them by the time they bring out a new album sometime in 1997. It should be really interesting to see."

depths. Perhaps the most noteworthy of these rockers was Marilyn Manson, the mascaraed, androgynous rocker who seemed to revel in taking his fans on a lurid, often disgusting trip into society's dark underbelly. But with millions of fans rallying to his cause, and the still-powerful folks at MTV placing their stamp of approval on Marilyn by playing his videos on what often seemed to be an hourly basis, perhaps this psychorocker will prove to be little more than his generation's answer to Kiss or Twisted Sister... but we doubt it. There's something far more sinister, and far more sincere about Marilyn's rantings than anything that ever emerged from the mouth of Dee Snyder.

"There is no line as to where Marilyn Manson ends and the 'real me' begins," Manson said. "This is the real me. Everything you see and everything you hear isn't an act— you can count on that."

Yes indeed, all these diverse characters, and the incredibly divergent sounds that they produced all worked together to truly make 1996 a year to remember.









THE STRUGGLE CONTINUES

re Alice in Chains actually nothing more than a metal band in clad in alternative clothing? Sure, Layne Staley's lyrical compositions possess all the necessary angst felt in the troubled souls of so many members of Generation X, but there's more to this Emerald City band... much more. In look, thought and action, Staley is the classic man of the '90s, a tormented genius with incredibly strong, but a surprisingly fragile ego. He often appears as if he is confounded by the most basic of questions— whether he wants to live or die Staley pours this chaos into the sad, heart-wrenching poetry that fills his music, and touches so many who share his pains. Along with such other anti-heroes as Kurt Cobain, Eddie Vedder and Scott Weiland, staley's lyrics reflect the hopes, fears and dreams of a generation.

Make no mistake about it, not all of Alice In Chains' members are children of the grunge generation. Those that create the dirges: guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney often write tunes that have a decidedly harder metallic blend to them. These rockers came of age in the '80s, and grew up headbanging to AC/DC, Black Sabbath, and Van Halen. A lot of Alice In Chains melodies are slow tem-

BY JODI SUMMERS

poed rock riffs in a minor chord. Check it out—particularly the early material that's on **Facelift** and **Dirt**— Alice In Chains have a distinctly metallic flavor to their sound.

"We definitely didn't fit into the Sub Pop scene, we were nonexistent in that. We were too rock, so we just kind of did our own thing," observes Cantrell. "We were always outside of that whole vibe of what's going on with the Seattle sound. The bands like Pearl Jam and Soundgarden were all associated at one point with Sub Pop and that whole scene. We were kids out of the South End, rockheads, and we didn't fit into that, so we were on our own."

"Our lyrics are pretty blatant— there's no fooling around."

From their inception, Alice In Chains' music was crunchier than that of their Seattle compatriots, but the Chain gang got labeled grunge, nonetheless. Alice In Chains inadvertently was the "wrong" band in the "wrong" place at the "wrong" time, so to speak... a metal band caught up in the grunge capitol of Seattle in the late '80s.

Alice In Chains formed in the great northwest in 1987 with Jerry, Layne, Sean, and original bassist Mike Starr. They gigged roller rinks with Mother Love Bone, and cited such local musicians as Jimi Hendrix, Queensryche and TKO as inspirations. Whether they wanted it or not, AIC proved to be the missing link between the suburban metal alicionados of the mid '80s and the urban alternative rockers of the early '90s. It was a style no label could resist.

"We were at our old manager's house, and it was right around Christmas," recalls Cantrell. "It was weird sitting in a small house, the same place you lived for a while (the members of Alice In Chains shared in the basement), and here are these contracts for a second deal. We were sitting there totally rubbing the sleep out of our eyes. Then we signed this contract and it's weird, there's not a whole lot of hoopla around the event

itself, although it's a pretty incredible event, a milestone."

Seattle was certainly the place to be in 1990... whether you were "grunge", "alternative" or "metal." Nirvana, Soundgarden and Pearl Jam all emerged at the same time as AIC; four distintly differerent bands all bunched together by the media simply due to the happenstance of geography. Obviously Alice In Chains got lumped with that grunge group.

"Grunge, do you know Chris Cornell? Could you get a little smarter?" sneers Cantrell. "Some guy comes and he buys you a cup of coffee and then starts in with the same guestions about grunge."

In the beginning, the musicians in Alice In Chains were far from the Gods of Grunge. They fondly recall when they were kids lying around their rooms blasting Black Sabbath records and staring at the Kiss and AC/DC posters, on their walks

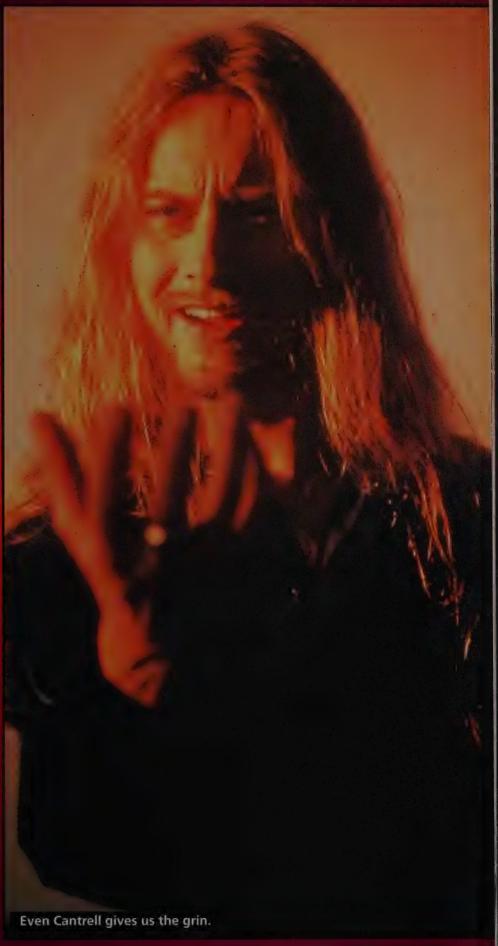
"I was totally, completely into Van Halen," boasts Cantrell. "Van Halen I is one of the top five albums of all times. Ozzy is also great for that matter. My brother and I went to live with our dad for a year in Pennsylvania when I was in eighth grade. That was the first time I got turned onto really heavy dark, sonic music. That was the year I discovered Black Sabbath IV, Pink Floyd's Dark Side Of The Moon and all that stuff."

As the musical tide continues to turn and alternative music is replaced with a resurgence of metal, Alice In Chains will inevitably endure. Their unique blending of grunge elements and hard rock sounds give then an appeal that will withstand the test of time.

The big question surrounding AIC's place in history is Staley. Can he survive? He does admittedly have a drug problem, like so many other musicians these days. Thankfully, he recognized his addiction early, and now seem to be dealing with it a bit better, in-part due to the help of friends and his ever loyal bandmates. The band is hesitant to go on the road because of Staley's health. The recent heroin-related death of Smashing Pumpkins' tour keyboardist Jonathan Melvoin and the arrest of drummer Jimmy Chamberlin, coupled with the heroin death of Blind Melon frontman Shannon Hoon, illustrate just how dangerous the drug situation is in modern popular music.

Alice In Chains continue to skirt the touring issue and keep Staley out of big trouble by staying busy with other projects. They've released their **Unplugged** record, and there is talk that the band may go into the studio to work on a new album. If they do, the sones should be revelatory!

"Our lyrics are pretty blatant, there's no fooling around," admits Cantrell "The lyrics are right there, it's our story they tell you what we're going through at the time."



PETER STEELE

there's the fact that the dude actually has farigs— his "canine" teeth (you know the pointy one at the sides of everyone's mouth) have been carefully shaved down to resemble a Transylvanian bloodsucker's haunting, disturbingly deep bellow that voice this Brooklyn, New York native harkens forth when he talks and when he

Steele obviously enjoys the stares his

during from what make the new of us. In Praise of Bacchin and Wolf Moon-are every day slices of human existence While few of our mundane lives may be filled with ritualistic so offices, pagan orgies and ware solded ceromonies, evidently there's a for of that geing on in a certain middle class a chan of Broaklyn.

mase about what's truly important.

The success of Bloody Kisses in 1994 allowed the hulking vocalist to finally quit his city job and concentrate on music full time. October Rust, prove that his increased focus has provided Type O with a rock-solid your face guitar riffs and insightful lyrical forays, it may well be the disc that takes Type O idols, Ozzy Osbourne ("Early Sabbath and the Beatles are my two biggest influences," he insists). Type O now seem primed and ready to launch their own invasion of hard

We hear people talk about how this

ently gets off on the fact that

the initial reaction any even quasi-normal human has to him is one of abject fear But once

you sit down and start discussing life, love highly opinionated rocker, a different side of Steele begins to emerge. Here's a guy Steele what you see is what you get. Ho isn't some "character" that comes alive on stage— he's the same every hour, every day, 24/7. It's that degree of credibility that has attracted hundreds of thousands of band's last disc, Bloody Kisses, into an quality that has instantly transformed the band's latest magnum opus. October Rust, into one of the year's most exciting

motions in an attempt to win over a bigger audience. Our fans know that we're intituality, we've studied those things. We're interested in them— we've practiced them. You can't just turn it on and turn it off life doesn't work that way.

mere mortals, Pete Steele is one guy who has a solid grasp on exactly the way life does work. Of course, his rules and requlations for day-to-day existence may be a

don't know if we had relied the communi-

"No, Brooklyn isn't the Pagan Orgy capitol of America."

ty was worm of the time in very retain a New Yorker I workey! for this cay for a nomher of years, and at one point a few years the time that the RoboCop movies were aspects of police work, if really wasn't for me. The idea of writing a fol of annoying songs and really institute the public was far

thank goodness that Steele apparently snickening behind Peto's Drawny back over facade and normal preventation. Steele knows? We had a fot of support last time from radio and the media, and that helped.

This time? I don't know. I'd love to think that we can repeat, if not surpass what we accomplished with the last album. But I'm not holding my breath. I've never been a

far enjoyed its greatest success with **Bloody**. **Kisses**. While the major labels have knocked on Steele's door time and time again over let Type O move on to the next great frontier. Steele understands the labels' position, and expresses no outward bitterness over the potentially incendiary situation. But he also knows that at some point in the nottoo distant future Type O may finally land their big-buck, high-profile major label deal. Then, indeed, the world may have to bow at Pete Steele's booted feet.

We'd probably like to be on a major label Roadrunner's reluctance to let us go. It's a label that has been around a long time, and we're the first band they ever had that went 'gold'. It was understandably a big deal for them. It was a big deal for us too. Yes, we've had some very interesting offers come our way since the last album came out, but we haven't been able to take advantage of any of them. It's too bad, I'm determined to see this band fulfill its potential. I believe that



here's a gaping chasm of over 8,000 oceanic miles that separates Australia from the United States mainland. American culture, concepts and perspectives do manage to drift over to this South Pacific paradise and infiltrate the thought processes of "Oz's" 20 million inhabitants - but they often do so with slug-like slowness. That's why Australia's favorite rock and roll sons— Daniel Johns, Chris Joannou and Ben Gilles, collectively known as Silverchair— were rather shocked when they returned to their native soil after spending the better part of 1996 touring the North American continent. They expected to encounter little fanfare, and even less recognition. They knew they were the home-town-boys-who-made-good, but they also knew that the ever-cool Aussie attitude isn't usually one designed for great celebration. Were they ever in

'We didn't know what kind of response we'd get back home," Johns said. "We had stayed in touch with people in Australia, and we knew that our record had done fairly well at home. But the people here are just a little different. They're not usually the types to get excited over things like us touring America. That's why we've been very surprised by the kind of commotion we've caused since we've gotten back home. It's been great.

Considering that Silverchair's debut disc, Frogstomp, sold over four million copies world-wide attaining either gold or platinum status in such diverse ports-of-

"We didn't

know what

kind of

response

we'd get

back home."

call as the United States, Canada, Great Britain, Japan, and oh, ves. Australiait really shouldn't have shocked these teen-aged rockers that their friends, families and countrymen have gone more than slightly bonkers over their success. After all, when was the last time three 16-year-olds from anywhere rose to the top of the hard rock charts— especially with their very first album? It was an accomplishment whose true merits have been lost to some extent on the three young members of Silverchair, but not on

those nearest and dearest to the band's members. Their friends and families made sure their triumphant return to Newcastle (a small city located on Australia's east coast) was something Daniel, Ben and Chris would

always remember.

"We tried to keep everything very low-key," Johns related. "We just wanted to come home and kind of get back to a normal life for a little while. But everyone at home wanted to make a big deal about what's happened to us. They all wanted to hear what it was like on tour, and what certain places around the world were like. It was fun at least for a while. But thankfully, after the first few days, things get more-or-less back to normal, and we were able to get in a little rest and

fun before having to get back to work."

Their Australian work load featured the writing and recording of material to be contained on Silverchair's all-important second album. Working in many of the same places, with many of the same people that helped turn their debut into an international sensation, Silverchair were well aware that catching lightning in a bottle for the second time would be far from easy. But these boys are apparently still too young, too naive and too head-strong to listen to any nay-sayer who might choose to bring up such unsavory topics as "sophomore jinxes" or "media backlashes". The members of Silverchair don't even want to know about any of that. All these guys were determined to do was get back into the studio and show off what two years on the

road— and two years of serious growing up— had done to hone and refine their musical skills

"I've already heard some people ask what we're planning to do to top the first album," Johns said. 'Well, I don't think we're going to try and top that one. We're going to go and make another album that hopefully shows how we've changed a bit over the last few years. We're not 16 any more. We've gone out and seen a lot more. We've grown up a bit, and I think a lot of that will come across in the new music— at least I hope it does.

What should be particularly fascinating to note in Silverchair's new music is what new influences have crept into the band's sound. While they were widely criticized (or at least chastised) the first time around for what was generally perceived as their over-dependence on rehashing certain key elements of the Nirvana musical catalogue, this time it seems certain that Johns' and his bandmates are determined to stake out their own rock and roll terrain. Undoubtedly there will still be certain haunting Seattle-inspired moments contained within the strains of Silverchair's second batch of angstriddled tunes, but as the vocalist/quitarist promises, there will be some unexpected musical twists and turns featured as well.

"We're all looking forward to having everyone hear what new music we've come up with." Johns stated. "We were writing while we were on the road, and

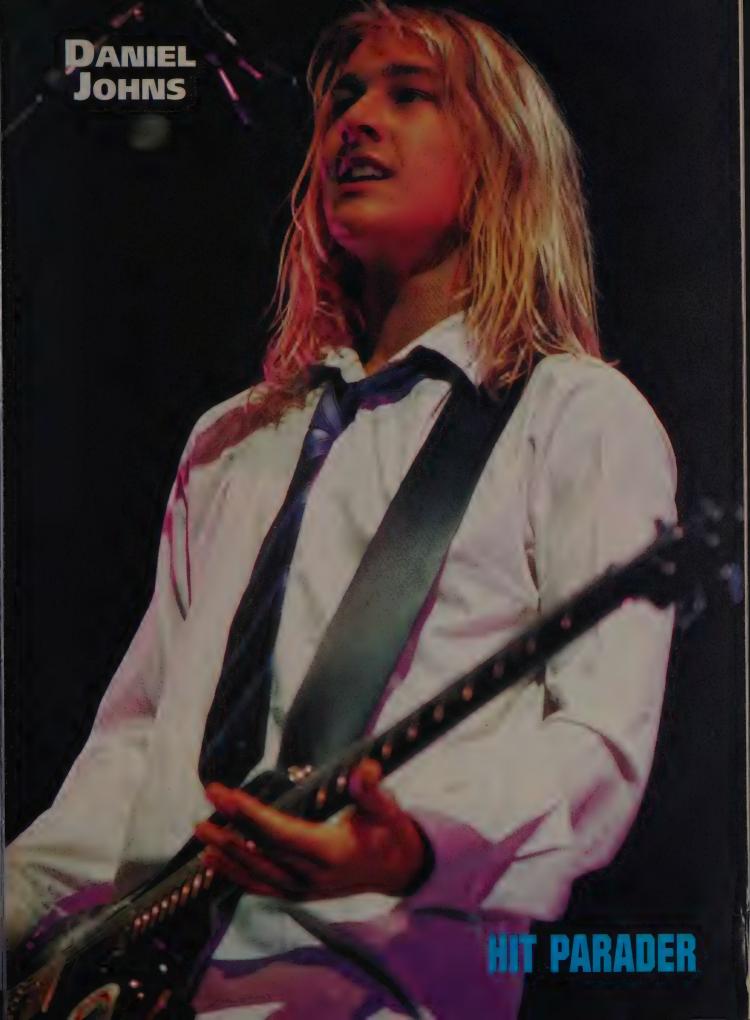
that continued once we got back home. We're very pleased with the stuff we've come up with because we think it keeps a lot of the familiar elements we like, but adds a lot of new things as well. That's good for us-hopefully it will get people to talking about our music rather than what it reminds them of. The Nirvana comparisons did grow a bit tiresome. It got to the point where people were accepting it as a fact that we were trying to copy them. That wasn't the truth at all. I admitted they were an

influence, and that's as far as it went. I am still very proud of the music on the first album, but I'm not going to defend it anymore. It is what it is. Apparently

a lot of people liked it. Isn't that enough?"

Certainly the success of their debut disc should have been enough to silence any and all of the band's detractors. But, hey, this is rock and roll, and for everyone who loves ya, there's got to be someone out there who wants to string you up by your private parts. That attitude just kind of goes with the terrain, and it's something that our three young heroes have had to come to grips with during their brief tenure at the top of the rock hierarchy. As Silverchair prepares to begin Round Two of their rock and roll conquest, they seem content, confident and secure in the knowledge that they've already accomplished more than they ever could have dreamed. At an incredibly young age. they've managed to emerge from a nation not generally considered part of the rock and roll mainstream (sorry, AC/DC) to reach international fame and fortune and they've been able to get out of their school responsibilities at the same time. What could be better than that for any 17 year old?

n that for any 17 year old ...
Oh yeah, the 'school question'," Johns joked. "I o think our parents finally realize that this music thing is going to work out for us. They're giving us a little more a slack this time. We're 17, we're not kids anymore, and there's a whole world out there who wants to hear us play rock and roll."



MIRUAIA

Kurt Cobain:
"Any kind of
feedback
is very
important
to us."

PHOTO: S. SCHOFIELD/PHOTOFEATURES

THE STORY CONTINUES

In the wake of the release of Nirvana's live disc, From The Muddy Banks Of The Wishkah, we thought we might try something a little different this month. Rather than presenting yet another glowing album review or tearful remembrance of the late; great Kurt Cobain, we imagined it might be interesting to try and remove the veil of legend (at least temporarily) that has come to surround this Seattle-based trio since Cobain's death in 1994. In the nearly three years that have now passed since Cobain's tragic passing. Nirvana has been lifted to an almost mythological plane by their ever-loyal legion of followers. Perhaps this deification process is warranted. perhaps not. That is not for us to determine here. But we thought you might find it both informative and entertaining to read a Hit Parader review of a Nirvana concert from late 1993—before these flesh-and-blood rockers were turned into alternative rock's patron saints. At the time it was well known that Nirvana was a deeply troubled unit (though even we in the media had no real idea how deep Cobain's troubles actually ran), but it was also known that on any given night they could set the sky on fire with their high-energy sound. This was one of those nights





There appears to be a trend at Nirvana shows this year— fans seem to be getting their kicks out of throwing various articles of clothing at quitarist/vocalist Kurt Cobain, bassist Krist Novoselic and drummer Dave Grohl. Mind you, this is far from the old Elvis routine of having women in the audience toss their undergarments on stage. In Nirvana's case the clothing has ranged from a few tasty bits of lacy ladies underthings to work shirts, socks and on a few memorable occasions a variety of heavy-duty foot apparel (Doc Martens are very popular with the Nirvana set, after all). Indeed on more than one occasion as these Washington staters tour the world to support their latest album In Utero, a well-tossed shoe has found its mark, hitting Cobain in various parts of his anatomy. Amazingly, the blond frontman has merely shrugged off such inconveniences as part of the price he pays for being in one of rock's most successful- if unusual- attractions

it's what we want to do, and that's really all the reason we need for doing something. We're not really *trying* to be different— it's just us being us."

Perhaps the most unexpected aspect of the night's set was the pure ferocity the band brought to their heavier material. While on their last tour it often appeared that Cobain was sleep walking through shows, on this road jaunt he has continually appeared to be a lean, mean rockin' machine. And while it's still highly debatable as to whether the straw-haired frontman is actually enjoying the experi-

songs as *Territorial Pissings* and the set closer, *All Apologies* were still very much in evidence. Responding to a thunderous ovation, the band returned to the stage after a three minute interval, but instead of presenting the expected version of *Smells Like Teen Spirit* (which, amazingly was not to be played *at all*) the group dished up a steaming version of *Serve The Servants*, Cobain's tongue-in-cheek ode to Nirvana's relationship with their audience. Amid a wail of screaming feedback, the band offered half-hearted waves and then quickly disappeared into

"The fans react to us— I don't know if it's always a good reaction."

"The fans react to us," he said before the show. "I don't know if it's always a good reaction or not, but they do react. It wouldn't be fun if they just sat there while we were playing. Whether they boo, or throw things, or stand and cheer really doesn't make a difference. Any kind of feedback is very important to us. It means that they're responding— one way or the other."

There was no doubt that the packed house of 8,000 fans were responding when Nirvana took the stage for their two-hour 20-song set. Kicking off the evening's festivities with an ear-splitting rendition of Drain You, Cobain and company proceeded to weave an impenetrable web of eclectic hard rock that spanned the band's brief but brilliant career. As fans mobbed the mosh pit in front of the stage the group tore through such songs as Bleed, Come As You Are, Lithium and the anthemic Heart Shaped Box. Guest cellist Lori Goldstein was then introduced to the crowd as the band performed a series of acoustic numbers including Dumb, Polly and the ever-controversial Rape Me. By the way, what other hard rock band, other than Nirvana, could get away with bringing a cellist on stage?

"It adds the right touch to the evening," Grohl had stated before the show. "Our fans know that we do things in a certain way and thankfully they give us the freedom to do that. They come to expect the unexpected, and we try to stay one step ahead of them. Anyway,

Nirvana: "This show is us looking at us now."

ence of bearing his musical soul in front of thousands of his closest friends on a nightly basis, he at least doesn't seem to be hating it as much as last time— such can be taken as positive progress in rock and roll terms.

When the band kicked the final segment of their show into high gear, it was like a 747 was taking off from the front of the hall. The sheer, sonic power of the band's three-man attack (actually they were aided by one off-stage rhythm guitarist) packed the power of a charging rhino, yet the lyrical subtleties of such

the bowels of the arena. leaving their fans wanting, in fact begging, for more—but more was not to come.

"Teen Spirit was what we were, not what we are now," an obviously dismayed Cobain offered in explanation after the show, trying as best he could to answer the flood of questions that were being thrown his way. "I think the show we're doing isn't some homage to what we did last year or the year before. It's us looking at ourselves now and allowing the people to do the same thing."



BY VINNY CECOLINI

HAILING FROM THE BALTIMORE

home of the NBC cop drama Homicide, cult film maker John Waters, father of the horror story teller Edgar Allan Poe and the Cleveland Browns, Love Nut mix 1960s British invasion rock and new wave influences to create a collection of surprisingly original, infectiously catchy, hard pop. The songs comprising the band's debut, **Bastards of Melody**, could have easily been written and performed by John Lennon and the Plastic Ono Band, although their great rendition of the Lemon Piper's Green Tambourine sounds like it fell off of the Who's **Tommy**.

"When I was a kid, there was a music store in Baltimore that had a green tambourine in its window," explains frontman Andy Bopp who was weaned on a diet of the late 1960s pop singles and British invasion bands like Badfinger. "Honestly, I wanted to include the song, because I thought if the album bombed

there still might be a few radio disc jockeys out there that might think it was a cool choice for a cover."

Although Love Nut have been together for 7 years, the seeds of the band were actually planted in the mid-1980s when Andy formed the New Alliance, a band that traveled up north twice a month to perform at the legendary Cafe Wha? in Greenwich Village, New York City.

"The club never paid us, but we had this great scam," recalls Andy. "We'd get an extended van and find 20 people who'd pay \$20 each to ride with us to the gig. We'd pay the \$200 rental fee and walk away with the other \$200."

While the debut is considered a new release by Love Nut's new label, Interscope, it was briefly released through Baltimore indie label, Merkin, in the spring of 1995. While the owner of the label was a fan of the band, he considered the band's music too pop to

include on his roster of cutting-edge punk until Andy added a harder edge.

The band were only a part of Merkin for six weeks. The album was released on May 19, 1995, but pulled off store shelves on June 8th when Love Nut signed a letter of intent with Interscope. The band signed the official contract the day Grateful Dead guitarist Jerry Garcia died.

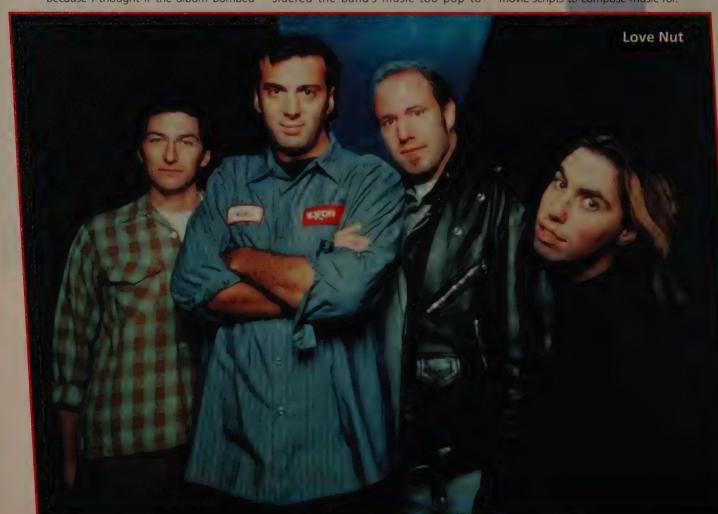
The only apparent downside to **Bastards of Melody** is that it clocks in at under 25 minutes. It leaves listeners frothing at the mouth, wanting more.

"Merkin wanted people to want more. songs," confesses Andy. "I wanted to include 14 songs, but I agreed to the 10. But the already-recorded second album, **Baltimucho**—a play on the word 'Baltimore'—will make up for it, since it includes 18 songs." Unfortunately, the sophomore effort will not be released until the end of 1997.

Bastards of Melody's first single is She Won't Do Me, but record company personnel are squabbling over five tracks being considered for as follow-up singles.

"I'm taking it as a compliment," says Andy. "That's 7 possible singles. I'll take that."

Currently, Andy says Interscope "has gotten it into their heads" that he can write songs and have been sending him movie scripts to compose music for.





"So far I haven't been accepted by any of these films, but at least I've started making the attempt," he says.

IT HAS BEEN A TUMULTOUS year for New York City's Pro-Pain. Besides recording their third, and arguably best, effort. Contents Under Pressure, the band derwent a line-up overhaul.

"A major line-up change is the last thing a band looks forward to," says frontman Gary Meskil. "But when there's not a whole hell of a lot of money to go around, it becomes unavoidable. We may not struggle as much as a brand new band, but we're far from rich. So it's really tough to please everyone and some people decide—after getting a taste of being in this band—that they want to do something else. But we were really fortunate to get Tom Klimchuck back in the line-up."

The band's original guitarist, who suffers from Krohn's Disease, was forced to

leave following the release the band's debut, A Foul Taste of Freedom, after finding it impossible to tour in a van. w that the band have purchased an V. Klimchuck can get the proper amount of rest.

what he wants to do with a reasonable "It's been tough for him, but i'm glad e's back.

"We've recaptured a little bit of the und and direction we had on our debut. When a line-up changes you can't help but change your sound, so we headed in a darker direction on our second album, The Truth Hurts. With Contents Under Pressure, our music has become more upbeat."

The biggest blow to the five year-old band recently came when long-time drummer Dan Richardson, who previously played with Meskil in the legendary

New York City hard-core outfit the Crumbsuckers announced he was guitting to join Life of Agony.

"He left under some really strange cir-cumstances," says Meskit. "We were on tour, playing a show in North Hampton, Massachusetts and he pulled me aside and told me, and he then walked out two days later. I just thought I deserved a little more than that after thirteen years of playing in bands with the guy.

The bassist/vocalist is happy to add that Pro-Pain have found a formidable replacement, Dave Chivarri who previously played drums for M.O.D.

Although the market for metal bands may not be as big as it was in the 1980s, Meskil is happy the music has been handed back to the underground.

"It's breathed new life into the genre," he says. "Although we received some airplay on Headbanger's Ball, MTV never provided any exposure for us. A band like Pro-Pain gets most of its exposure by just playing out live."



Although the band, which also includes quitarist Roy Moschetti, didn't tour as much as it intended for their last album, The Truth Hurts. This time the band are planning a full-scale tour to support Contents Under Pressure. Still, Meskil admits it's difficult being on the road for long stretches of time. "It is more tough mentally than physically," he says. "Homesickness sets in earlier and there's always concern in the back of your mind, you worry about what's going on back home. But I'm getting accustomed to it.

After fouring Europe—during which they will perform at the prestigious Dynamo festival—they will return to the states to play dates through the end of the year.

BIG HATE'S SELF-TITLED debut is a unique mix of alternative, soulful southern rock and guitar-driven metal mck-named "big rock" and "blivtering comic boogie" by enthusiastic critics."

While the Stanger brothers formed the group in New York City during the winter of 1994, they recently relocated to Atlanta, Georgia. It seems singer/quitarist/songwriter Brian Stanger has nomadic tendencies and needs to uproot and settle down in a different city every

couple of years.

"People just freak me out," he laughs. "We knew there were a lot of clubs in Atlanta so it seemed like the logical place to go. But we're considering moving back to New York City later this year. Atlanta is a very cool town, but everyone seems to know everyone and I can't stand that.'

Brian admits that as the tours become more frequent, his urge to relocate will probably be cured. "Ever since we came off of our last tour, I've been traveling," he says. "I get stir crazy quite easily. In the past few months I've visited Miami, New York City and California."

Although he grew up in the Big Apple, Brian attended school in Miami,

where he met eventual Big Hate drummer Steve Planas. After finishing his education, he returned home to join his bassist brother Adam in Red Eye. When they split, the brothers, wanting to maintain the creative momentum they had built, phoned Steve and asked him

to join their new project.

Guitarist/engineer Rusty Cobb came aboard during the winter of 1995, after his former band split on the eve of a show which, ironically enough, included Big Hate on the bill. Unlike most young bands, Big Hate travel in style, having recently purchased a customized 8x10 trailer. Besides equipment and luggage, they have room for a television and a place to sleep. Early on, however, they traveled in a beat-up 1983 GMC cargo van.

"It had no windows, but we still put 30,000 miles on it," remembers Brian. "But it wasn't just the band. There were a total of six people in the van including our sound guy and our lighting guy."

SARDONICA'S UNUSUAL MONIKER WAS inspired by Mr. Sardonicus, an old grade B horror film they often watched as kids.

"This guy dies with a winning lottery ticket in his pocket and they bury him," explains bassist/vocalist Sal Bee. "When his son realizes this, he's torn between digging the grave up, being a ghoul and becoming rich or going on with his dull life. Eventually he digs the grave up. But when he sees the hideous face of his dead father, it becomes etched in his brain. So for the rest of the film, he tortures attractive women in an attempt to steal their beauty. In the end, he dies and viewers discover the torment was all in his mind."

Mixing no-frills hardcore, punk, metal and garage rock, Sardonica have performed throughout the east coast with the Ramones, Murphy's Law, Biohazard, Life of Agony and a host of others. Childhood friends Sal Bee and guitarist Ken "Fish" Fisher formed the band over a decade ago in Lodi, New Jersey, went through a Spinal Tap-ish pile of drummers before discovering Al X. Although they have released a variety of singles and EPs, they just released their first full-length effort, **Grins Again.**

In support of the album, the band recently headed off on a comprehensive, 30 date, 8 country tour opening for their neighbors and heroes, the Misfits (who recently reformed without original vocalist Glenn Danzig). "We traveled in the same bus, loaded in the equipment, set everything up, played our set and then worked the stage for them," says Sal Bee. "We didn't have to pay anything and we got to stay in their

bus for free. If we didn't do it that way, we would have been broke after the first few weeks."

Although the band has played on the New York City/New Jersey club circuit for a few years, it was their first international tour. "For years, bands have been telling us to play outside the tri-state area," says the frontman. "And when we finally did, every crowd we played in front of dug us. They were moshing and stage-diving. For a band that no one had heard of before, we were happy with the reaction we received."

"In Spain, we were treated like rock stars," he continues. "We were doing encores. The only place we didn't like was England. Otherwise, for the twelve weeks we were out on tour, we got to live a dream."



t was a hot, steamy summer afternoon; the kind of day where you can fry an egg on the sidewalk. The British band Bush was not exactly the subject on anybody's lips. As most Americans sat on their porches drinking lemonade, they were buzzing about Pearl Jam's **No Code** and Kiss' world onslaught. But those who really wanted to know something about Bush's eagerly-anticipated second release could find the information out on the World Wide Web.

Word on the Web had it that Bush— frontman Gavin Rossdale, bassist Dave Parsons, guitarist Nigel Pulsford and drummer Robin Goodridge—were sequestered in a mysterious, undisclosed London recording studio working on their new record. Which studio you ask? No one was willing to tell, or had the information at hand. It was all part of the British mystique... and that stiff-upper-lip Brit stuff that the Sherlock Holmes novels were based upon.

"It's going to be a surprise. That's all I can tell you." We pressed for information, but the band's publicist diligently towed the line.

A little rifling around on the World Wide Web revealed a bit more info—you can always find something interesting on the web. They were working with Steve Albini... one-time member of Big Black and now a noted producer with an * next to his name (Albini*) denoting his very impressive work with bands like Nirvana and the Pixies. Albini was implying that this new Bush project was going to be a masterful opus; perhaps it would

even sell more than the 5 million copies. Sixteen Stone had

There's no question that Bush is a band to watch carefully in the coming years. As you know, they've only released one record to date, but they accomplished great things—unprecedented things—with that one collection of tunes. Bush were one of the bands that helped bring British sounds back on to U.S. radio in 1996. Sure, previous puddle jumpers like Def Leppard, Judas Priest, AC/DC and Iron Maiden were American radio mainstays in the late '80s; but the '90s saw a true paucity of English on-air acts. For the first half of this decade, music coming out of England had minimal impact on these shores to say the least. But Bush, along with pop groups such as Blur, Oasis and Pulp have sparked a British renaissance in the States, a renaissance that promises to raise heads as we approach the millennium.

'We love the attention and we love the flattery," jests Nigel.

"We just want it to keep coming," ads Robin.

Aside from their multi-platinum, radio-friendly, MTV-winning triumphs, however, Bush are breaking new ground in several other areas. Not only have they firmly conquered domestic and foreign shores, they've gone into space... cyberspace, that is. To put it simply Bush are a wired band. They've caught on to the new musical technologies in a big way. Check the internet: there are Bush sites and bulletin board posting all over the place. Peer into some of the more popular online services and you can probably uncover a couple of tidbits on the new album, in addition to a ton of fan ravings about the lovely cheekbones of Mr. Rossdale.

Searching America Online for information on Bush revealed that the group's second album could be out as early as December and as late as March. Whereas Bush's first album was called Sixteen Stone, the second album has a working title of Sixteen Songs. How clever!

Bush is all over the Internet because they're a quintessential band of the '90s- wired to-the-max. They're one of the few groups actively forging ground in the genre of electronic music. Bush have already done a couple of Enhanced CDs-albums that play on both your stereo and your computer. The computer parts consist of new interviews and video clips that you won't have a chance to see any other way, simply because they're from the band's private archives.

"We decided to do a CD-ROM because no one else has done one, not a single, anyway," notes Robin. "In the future everyone will be doing them, so we wanted to get a grip about what we liked and didn't like about this new technology, which is why we did them for some of the songs on Sixteen Stone. When we release our next album, we'll make a better CD-ROM to go with

Bush were first approached with the concept of doing a new technology product in early '96. At that time Bush were on tour in the States, and Sixteen Stone was going through the roof. Trauma, Bush's indie record company, wanted to do something special to draw attention to the album. When the record company pitched the band on the technologically advanced concept, Bush

"We love

the attention

and we

love the

flattery."

BY JODI SUMMERS

was open, and rather excited and impressed by what they saw.

"I don't have a computer," notes Robin, "so it was all new, exciting and most excellent.

Record companies, being the wise sages that they are, thought it would be a smart idea to economize on Bush's time passing through Los Angeles in their first U.S. tour. They arranged for the band to sit down and do interviews for the Enhanced CDs

"The interviews were done on the day of our premier show in L.A., in classic record company fash-

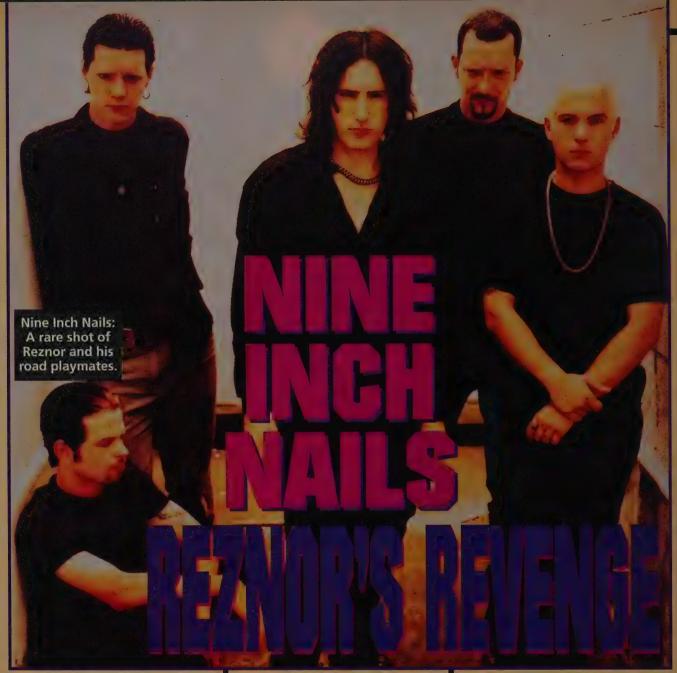
ion," recalls Robin. "They tell you to do something, so you do it without really thinking about it. Our mind was on playing the Roxy that night— it was our first proper show in L.A. But they took us in and interviewed us on camera, and the next thing you know, it's all committed to tape, and anyone can buy it. We weren't really paying much attention to what was going on or what we were supposed to be doing.

Highway One, the production company that put Bush's Enhanced Disc together, gave the band a video camera and a box full of empty tapes and said, "Send us content." The band had a great time doing just that. They sent Highway One all sorts of unique footage including backstage glimpses and prisorts of unique footage including backstage gimpses and vate band moments. The tape captured Bush being Bush, four the band moments are successed to be a successed by the capture of the band of the their heads.

"Our CD-ROM is quite a journey, isn't it?" chuckles Nigel. "We've got so much footage, stupid stuff with Super 8 cameras and information. We used that to break down the mysteries and give people access to the band.

It's a safe bet that following the release of their new album, Bush will continue to explore the technological revolution. "That's for certain," says Robin. "We enjoy everything new."

GAVIN ROSSDALE



f Nine Inch Nails' enigmatic Trent Reznor ever harbored any secret intent of taking over the rock and roll world, he's certainly going about it the right way. Sometimes it appears as if whatever this unusual-yetbrilliant Cleveland native decides to do, it serves to further augment his career aspirations and cement his reputation as a true musical visionary— a man one step ahead of the game in virtually every respect. If, for example, Reznor decides to release a series of albums, as he did in 1994 with NIN's multi-million-selling The Downward Spiral and its companion piece, Further Down The Spiral, he is lauded for his industrious work habits and uncommonly bold album release patterns. If, on the other hand, he decides to lay low, as he's done for most of the last 18 months, then he's widely commended by all segments of rock society for being "mysteriously unapproachable." It would almost seem as if

BY P.J. MERKLE

Mr. Reznor can do no wrong— no matter how hard he may try.

Ironically, there are those close to the Reznor camp who indicate that this media-generated aura of "invincibility", of being able to leap the tallest building and scale the highest mountain, has had the net effect of weighing heavily on Reznor's artistic soul. Rather than filling him with the degree of confidence needed to reach out and further stretch his seemingly limitless musical boundaries, Reznor's newfound powers have had the reverse effect of virtually forcing the dark-haired vocalist into an ill-timed retreat, back into an even-more severe isolationist's world. There, in a place only he fully comprehends, Reznor now functions, battling against his own inner-demons while he attempts to create the various musical components needed to form the next Nine Inch Nails magnum opus.

"My music and my life don't work along some preordained alarm clock," Reznor stated. "When I'm inspired, I try to create. When I'm not inspired, I try figure out why not. I've sometimes thought it was funny to read what people have said and written about the music I've made. They come up with these wild interpretations of things that make me shake my head in wonder. Am I that confused—or are they?"

For all of his press-created air of inscrutability, at times it seems as if Reznor is a surprisingly down-to-earth individual. Even David Bowie, one of Reznor's idols and with whom Nine Inch Nail toured North America for a good part of 1995, admitted that once he got to know Reznor a little bit better, and began to understand his motivations and dreams, then the veneer of unapproachability that he

expected to find quickly vanished. In fact, by mid-tour the seemingly unlikely pair had become bosom buddies, with the stillawe-struck Reznor hanging out in Bowie's pre-concert dressing room on virtually a nightly basis. Bowie recently recalled their pre-show meetings as one of the high-

lights of the tour.

"There's so much going on within Trent," he said. "But it's rarely the kind of stuff that the media portrays. I believe they'd like to treat him as if he was some sort of alien life form-perhaps much as I was portrayed years ago. In Trent's case such a description simply doesn't apply. If anything, he may be a touch too human. All his weaknesses and frailties are right there on display when he stands on stage. He's a performer who gives everything of himself each evening, and I admire him tremendously for that.

Revealing his emotions and frailties through song has been one of Reznor's primary calling card since the release of Nine In Nails' debut disc, Pretty Hate Machine, in 1991. Since then Reznor and an ever-shifting alliance of Nails cohorts have constructed a musical legacy that has done much to shape the sound, style and substance of mid-'90s music. NIN's dark, post-industrial leanings and stark lyrical forays have proven to be an opiate for the era's rock masses, with the band's often

who make the music they love are unhappy. They want to idolize their musical heroes again. I'm certainly not going to say that Nine Inch Nails is still not a vital, influential and successful band, but the notion that Reznor is the single most important voice in the field no longer rings true.

Perhaps it is just such an opinionmisguided though it may be- that will eventually serve to free Reznor from his

allow him to again be just a brilliant rock and roll performer. As inviting as that may sound to Reznor's perpetually perturbed ears, he knows that such an idealistic scenario is not yet to be his. There are apparently still more dues to be paid and more battles to be won.

"I can't control the way the world perceives me, and I have no desire to try and do that," he said. "I've given up



horrid, usually sordid sound serving as a harsh reflection of the world that surrounds both Reznor and his followers. And as if his own recent accomplishments weren't enough to amaze and enthrall, Reznor has kept his hands perpetually busy with a variety of other rock-related matters. In addition to his own chart-topping recordings, Reznor's disciples now include the likes of Marilyn Manson, Prick and even Filter, whose leader, Richard Patrick, was once Reznor's lead guitarist. With his

own Nothing record label, and a seemingly

ever-widening sphere of influence, it

would appear as if the Age Of Reznor is in

full swing. But there are others who insist that NIN's Golden Age has already come

and gone.

"Just look at the charts, look at MTV," said one record industry executive. "The bleak tides of the last few years have begun to shift. The angst that filled the Seattle Scene and the total bleakness that Reznor has used so effectively have begun to be replaced by more up-beat and palatable styles. Music fans have grown tired with being told over and over again that life isn't worth living and that the stars

self-imposed isolation and allow him to once again seek true artistic fulfillment. After all, here is a man who never professed any desire to pilot a commercial juggernaut or be a rock and roll taste maker and deal breaker; all that has been thrust upon Reznor at various points along his musical sojourn. Perhaps now is the time to release Reznor from his unwanted role as The Spokesman For His Generation, and

trying to understand the media fascination with me. At times I believe that things have gotten a little out of hand. I almost liked it better when I was on a small label with little attention being cast my way--- though I certainly wasn't happy in that environment. I just want to go about my business the best I can and hope that I produce the kind of music that makes people think- at least a little.

PHOTO: KEVIN WESTENBERG

'ou've got to hand it to Korn's record company. While most labels assume a haughtier-than-thou stance when discusing their upcoming product, leading us weak-minded media types to believe that their new discs are designed to stave off world hunger or at least serve as a cure for the common cold, the folks as Epic certainly showed a marked sense of humor when describing the latest release by their prodigious young entry into the hard rock sweepstakes. When the label people first sent out advance demo tapes of Korn's new album, Life Is Peachy, it was accompanied by a note stating that most recipients would have one of two extremely divergent reactions. Either they would excitedly run over to their trusty tape players to instantly inhale the latest sonic musings of Jonathan Davis, Fieldy, Head Welch, Munky and David, or they would just-as-quickly run over and dispose of the unwanted bit of plastic in the nearest trash receptacle.

Such is the wildly differing reaction that this California-based unit has garnered during the two years that they have resided in the public eye. With the success of their self-titled 1994 debut, Korn established themselves as one of hard rock's most inventive, albeit surprising, success stories. By blending the normally divergent worlds of rap, funk and heavy metal together into a seamless melange of super-pumped energy,

managed to

succeed

where

these hard-edged rockers

many others had failed. Their sound came across as sincere, honest and natural, a far cry from the often stilted, artificial musical stances that certain hipperthan-hip bands have recently assumed. No, Korn's rugged, incendiary style was certainly not for everyone, but according to Davis, the band's music was never designed for mass public consumption. In fact, he's been as surprised by the band's immediate success as anyone.

gold, and we were on the road with people like Ozzy Osbourne. It was all kind of amazing."

Indeed the band's non-stop road outings with the likes of Ozzy, Marilyn Manson, 311 and even Cypress Hill helped expose Korn to an ever-widening circle of admirers, many of whom were quickly won over by both Korn's surprisingly deft songwriting touch and the band's visceral live energy. By tour's end,



"When the first record came out, we hoped that it would slowly build a following," the singer said. "And for the first six months after it came out, the key word was definitely 'slow'. It really wasn't selling at all. But then MTV got behind us, and radio started playing some of our songs, and things started to happen. BY WINSTON CUMMINGS Before we knew it, the record had

gone

Korn: We don't want to label what we do in any way."



Korn had sold in excess of 700,000 copies, and the group was being handed "Best New Band" awards from all corners of the rock world. It was all quite an experience for these still wet-behind-theears rockers, far exceeding even their wildest rock and roll fantasies. But almost before they could wipe the smiles off their faces, friend and foe alike started asking the age-old question, "well, what's next?" Now, with the release of Life Is Peachy, we all have the answer!

Recorded last summer in a faster-than light two months, Korn's second disc finds these space-age street urchins blasting into previously uncharted rock and roll terrain. From their cover version of Public Enemy's Wicked (featuring a quest vocal from Chino Moreno of the Deftones) to their wacked-out version of Low Rider (which actually features Davis on bagpipes), Life Is Peachy is an album that not only breaks all the standard rock and roll rules, but acts as if this band has never even heard of those rules. Everything that traditionalists state "can't be done" are at least attempted here; a rich melding of totally divergent musical styles, a defiantly non-commercial approach to each and every track, and a bold, in-vour-face instrumental attack are just a few of the key ingredients that make this disc so darn "peachy."

"We're a young band that just plays the music we like."

"We're a young band that just plays the music we like," Davis said. "Our influences are probably a little different than a lot of other groups out there. We listen to everything we can get our hands on. If we like it, then it becomes an influence. It's really that simple. We kind of found it amusing that a lot of people were getting caught up in the energy of our music and calling us a 'metal' band after the first album came out. There's no denying that there are metal influences in there, but we think that being just metal is too limiting. We don't want to label what we do in any way; once you do that you start to put restrictions on yourself, whether you know it or not."

Korn have certainly made a quick mark on the rock world by blasting apart as many restrictive elements as the law allows. It should be fascinating to see if their "outlaw" approach to music will be as readily embraced by the forces at rock radio and MTV as it was the first time around. It is often said that a band's second release is the most important of their career; two consecutive hit discs enhances any group's stellar credentials and proves they're something more than the proverbial one-hit-wonder. While Davis refutes to know nothing of "sophomore jinxes" and "one hit wonders" he does acknowledge that the degree of success Korn enjoyed during their first go-round has heaped a little additional pressure on the band's broad shoulders. However, he feels that he and his boys are more than ready to handle any new challenge that may be placed in their path. After all, for Korn, life is peachy.

"The album title is supposed to be taken at face value," the vocalist said. "People may think we're making fun of things— or of ourselves. I think anyone who has heard the new music knows that this isn't a fun, up-beat record. We all know that life isn't peachy. For a lot of people it's really tough. The funny part is that everyone thinks that just because we've sold a few records and spent a year on the road that our lives are totally peachy now. Well, it's not bad, but we're not really talkin' about ourselves in the title. This is a tough, harsh record about a tough, harsh world. It certainly ain't peachy out there."

SHOOTING STARS

REACHAROUND

Records, now comes another Anglo unit that has taken dead aim on conquering the U.S. market. Fronted by charismatic lead vocalist Matt Caisley and dynamic guitarist Ted Hutt, Reacharound— which also features bassist Jeff Peters and drummer Scott Capizzano— has quickly won raves from all segments of rock society with the bristling, energetic hard rock approach they utilize throughout their debut disc, **Who's Tommy Cooper?** While the band is surprisingly averse to answering the question posed in their album title (apparently Cooper was a second-rate British comedian in the '70s), there's no denying that this quartet have the goods to go a long way up the rock and roll ladder of success. Mixing together influences raging from classic British heavy metal to avant garde jazz and blues, Reacharound is one of those bands that seems to have something tasty to offer to just about everyone.

"Growing up in England you hear a lot of different types of pop music," Hutt said. "Thus our music has become our interpretation of a lot of different influences. But underlying it all is always that radio-bred pop sensibility that gives everything you create an underlying song sensibility."

Few bands have traversed a more winding road to major label status than Reacharound. In fact, Caisley, Hutt and Peters all separately made the 6,000 mile trip from London to Los Angeles in the early '90s in

search of a "more exciting musical environment." It was in the City of Angels that they stumbled upon one another and quickly realized that they shared many of the same interests and ambitions. From those initial meetings Reacharound was born. They quickly began writing songs such as *Big Chair* and *Then You Go* that would not only light up the ears of label A&R men, but serve as the foundation for their debut disc.

"We all kept running into each other around L.A.," Hutt said. "And before long we began to take it as some kind of an omen. At first we'd just get together to jam and play the music we like. But we started to notice that the songs we were writing together really had a special quality about them. That's when we started getting serious about this band."



REACHAROUND

HALFORD

You know him, you love him, you can't live without him...who else could we be talking about but leather-lunged metal legend Rob Halford. Yes, the former Judas Priest and Fight frontman is back with yet another new unit, this one simply named Halford. Rather than trying to

HALFORD



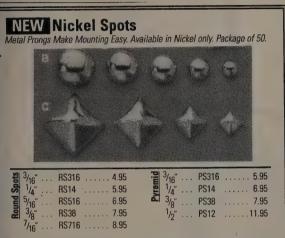
recapture the classic metallic sounds of Priest, however, or even to update the sonically driven mashings of Fight, this time around Halford has taken a more commercial turn, presenting music that is still heavy, but that is also highly listenable. While Rob and his bandmates (rumored to eventually include legendary Black Sabbath guitarist Tony Iommi) have yet to record any new music, we can all expect a new taste of Halford hard rock by early '97.

"The change I'm making comes from a desire to be part of the future," Halford said. "I love the accessible sounds that I hear on radio today, and I also know what my fans want from me. I plan on creating new music that will please the large Rob Halford fan base. I'm aware that my last two bands leaned in a more heavy, and often inaccessible direction, but now it's important for me to please a wider audience."

While some cynics may view Halford's more mainstream move as a last-gasp attempt by an aging rocker to reach a more profitable fan spectrum, in reality Rob has always been a man driven totally by his musical commitment. He's already socked away enough cash from his Priest days to last a lifetime, so it's got to be the music itself that motivates this tattooed legend. If, in fact, lommi decides to jump aboard the Halford bandwagon (though a change of band names would almost certainly be a necessity is that happens) perhaps we're all in for a major musical treat in the months ahead.

"I like surprising people with my music," Halford said. "I don't want to play by anyone's rules but my own. I like the idea of being part of a band that will make music that radio will love. That excites me as much as anything I've ever done."









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CELEBRITY_ RATE-A-VIDEO

BY GAIL FLUG

We tried to compile an interesting mix of new music for BioLiazard vocalist Bobby Graziader and new guitarist Rob Encheverria to review, but they didn't seem to really care: for anything we played them:

Salvation, Cranberries

Bobby: I know their last album well, and I really like it, but I'm not too familiar with this new one yet. It's a really interesting video.

Rob: Her voice really annoys me. I think she's a great singer, but some things she does really bother me.

Bobby: I really like her voice, sorry Rob. I like how she always seems to be almost cracking.

Rob: Sinead (O'Connor) did it first. That's all I got to say.

Bobby: I think it's a really good video for what the song is. The needles... From

what I could see it's a song about substance abuse. I love the shot of the girl all drawn out looking at the glass.

Rob: It was cool considering it was the first time I saw it. Visually it was great, I just have a thing for scary clowns I guess.

Sweet Dreams (are Made Of This), Marilyn Manson

Rob: This is excellent. This video rules.

Bobby: Amazing video. Awesome. We actually tried to get this director. He seemed to be into working with us but he was doing a film and couldn't break away. It has a very entertaining quality to it.

Rob: I think it's a great video and a really great choice of covers for these guys.

Bobby: Yeah, they did a great version of it. I'm looking forward to hearing what they do on the next album. That last album, the EP, was cool.

Rob: I don't own any of their stuff, but I admit I'm curious about them.

Mother, Mother, Tracy Bonham

Bobby: I've heard this but I haven't seen the video.

Rob: It makes me think of the Pink Floyd movie. **The Wall**.

Bobby: Great song. The video is cool. I like the idea that it's just her on the TV. She's singing but through the reflection on the screen you could see the mother working and not paying any attention.

Rob: And the band is rocking in the kitchen... that part is a little cheesy.

Bobby: I like that the whole video has no edits... That's very hard to pull off. I like her voice. I think she's attractive. She has cool emotions, the way she can go back and forth. The end is awesome; the mother puts on the Home Shopping Network.

Rob: It's like she has to talk to her mom from the outside to get through to her... great.

Gold Dust Woman, Hole

Bobby: I've seen this one. I don't like it. Don't like the song either. But some girl

BIOHAZARD

Biohazard: "We've just had enough of Courtney Love."

stuff I think is great. (Skips it)

Rob: I've just had enough of Courtney Love. It doesn't do anything for me.

Bobby: She does look better here than any of their other videos with the full cleavage and the crotch shots. I have to give it that.

Bulls On Parade,Rage Against The Machine

Rob: Cool riff.

Bobby: I like that the video has a homemade, underground look.

Rob: It is homemade, and it also manages to capture their power live.

Bobby: Also I like the way they get their political view across. The footage is shown in a powerful light. It has a dark, upsetting tone to it.

Rob: The music is cool.

Bobby: I like the groove. Some of it sounds familiar, like you have heard it before. It's pretty cool.

Tonight, Tonight, Smashing Pumpkins

Rob: This is a great video. This is a film. **Bobby:** Didn't they have to re-do this? There's an old black and white film of people going to the moon, and this is a rip off of it. I like this but Rob hates them.

Rob: Everyone gives me crap for it too. **Bobby:** The three of us dig them, but Rob doesn't. The same with the Red Hot Chili Peppers. He doesn't like them either.

Rob: Yeah, I'm really opinionated. The Red Hot Chili Peppers do what they do very well, but I'd rather listen to Sly And The Family Stone and Funkadelic. Where it came from. I keep trying to go further and further back, so it's really hard for me to get into new bands.

Bobby: I think this is great. I love the way they orchestrate a lot of string instruments. The patterned drums with cellos and violin.

Rob: The Beatles... It's been done before. I don't hate this, but I don't love it. I think it's his vocals.

1234, Coolio

Rob: I like Coolio. I don't think this is one of his best songs.

Bobby: I have to agree with Rob on this one. Could we fast forward this?

Walls, Tom Petty

Bobby: Tom Petty is pretty cool. He's very organic, very natural, he's his own thing. he doesn't care what's 'in,' he's always been his own person for over 20 years now. He's not trying to be an L.A. guy, or a hip singer.

Rob: He makes great videos all the time. The video is okay so far. I love a lot of his stuff but this got kinda boring to me.

Until It Sleeps, Metallica

Rob: Dave Navarro, Dave Navarro, Dave Navarro, Dave Navarro. You're not Dave Navarro.

Bobby: Seen it. (Turns of VCR) Done it. Don't like the video. I don't like the song. It's like they are trying to do what the Chili Peppers did with *Warped*. It's too similar. **Rob:** I'm not happy with it at all. The

song is very Danzig-ish. And softer. **Bobby:** The whole androgynous thing

with them was so unexpected.

Rob: They went over the edge.

yourself. You turn into that.

Bobby: They tried too hard to be the alternative Lollapalooza band. I don't know why and I don't really care anymore. **Rob:** That's what happens when you make too much money. Too much money and you don't know what to do with

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INDIE REVIEWS

ICED EARTH, THE DARK SAGA

One might think that even discussing a speed metal band in the mid'90s is an anachronism of major-league proportions. Didn't that style
die out in the '80s, when "shredder" was a hip catch-phrase and playing scales as-fast-as-you-can became all the rage? Just don't try to convince the Tampa-based unit called Iced Earth of that. These guys attack
the material contained on their latest disc, **The Dark Saga**, with a passion bordering on the obsessive. This isn't just loud music played fast to
obliterate myriad faults contained within various song structures; this is
much, much more. On such songs as *I Died For You* and *The Suffering*band guitarists Jon Schaffer and Randy Shawer rip, shred, slice and
dice, but the basic song structures and lyrical concepts of the disc hold
true. Nah, this ain't for everybody, but if you like your metal fast, loud
and dangerous, give Iced Earth a listen.

Rating: ***

Y&T, MUSICALLY INCORRECT

Back in the '80s, Y&T was the quintessential middle-of-the-road hard rock act. They were never big enough to challenge the Bon Jovis or Def

able niche with an apparently deeply disturbed group of headbangers. Now the King and his men have returned with their latest dose of headache-inducing fright rock— a disc called **Into The Unknown** which, if truth be told, should be retitled "into the trash". While Mercyful Fate's music has never been designed for mass consumer consumption, one has to seriously wonder who or what the audience is for this drivel. Filled with ghost stories that couldn't scare a well-adjusted four-year-old, and quasi-mystical rantings that are little more than a joke, **Into The Unknown** is an album out of place and out of time designed for people who are out of their minds.

Rating: **

NEVERMORE, THE POLITICS OF ECSTASY

Many long-time hard rock fans are familiar with the men who comprise Nevermore— most notably former Sanctuary members Warrel Dane (vocals), Jim Sheppard (bass) and Jeff Lomis (guitar). But the excellent work of their former band has only laid down the groundwork from which Nevermore has sprung forth. On their disc **The Politics Of Ecstasy**, this unit (which also features guitarist Pat O'Brien



Leppards, yet they were talented enough to score the occasional chart-topping hit (remember *Summertime Girls*?) and perform the occasional headlining gig. Today, however, much has changed in the world of Y&T. No longer are they safely ensconced on a major label, and no longer are Dave Meniketti's men MTV favorites. But after a lengthy period of self-imposed retirement, these San Francisco-based rockers are back with a vintage sound that presents their highly polished, eminently listenable and traditionally hard rocking style sounding as good as ever. On their "return" disc, **Musically Incorrect**, Y&T lays down the guitar thunder on *Long Way Down*, and presents a reworked chestnut, *I'm Lost*, which originally appeared on the band's second album, released 15 years ago! It still all sounds pretty damn good to us.

Rating: ****

MERCYFUL FATE, INTO THE UNKNOWN

Few hard rocks acts have ever been stranger than Mercyful Fate. Led into battle by the face-painted King Diamond, this unit has existed for more than 16 years, always living on the periphery of American success, with their bizarre, Black Metal albums finding a small but comfort-

Iced Earth: Speed metal merchants.

and drummer Van Williams) has created an intense, continually challenging barrage of songs that run the hard rock gamut. Blending just a touch of 90's-styled creativity with their fundamental approach, Nevermore has emerged as one of the year's most promising hard rock acts.

Rating: ****

REFUSED, REFUSED

Refused like to bill themselves as Europe's most popular hardcore band. Well, there's nothing like a little self-promotion to get the engines rewed into high gar, eh boys? The fact is that this five man Scandinavian unit does play with an energetic, straight-ahead style reminiscent of many American hardcore pioneers. But on such songs as Rather Be Dead and Coup D'Etat they bring a notably European sensibility to their musical proceedings that make everything just a little too off-the-wall to be taken very seriously.

Rating:***



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LEE, JAKE E. "A Fine Pink Mist" (JAP) '96 release!

LEO ZEPPELIN - "Live On Bluebern y Hill" 2 CD

LEGS DIAMOND - "The Wish" (UK)

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LITTLE CAESAR - "Little Caesar" (GER)

LOLLAPALOOZA "92 - Vol 1; Pearl Jam, Lush, Soundgarden,
& Jesus & Mary Chain (3 CD)

LOLLAPALOOZA "92 - Vol 2; Ministry, Pomos For Pyros,
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here. This is Hit Or Miss, bucko, and you'd better treat us with respect...please?

ALICE IN CHAINS, MTV UNPLUGGED

Can Alice In Chains do no wrong? Despite the disappointments associated with the band's inability to tour in 1996 due to the lingering health problems of vocalist Layne Staley, these Seattle veterans continue to produce brilliant, and eminently satisfying discs. A year ago their self-titled studio effort showcased the heavy, strident side of the band's artistic personality, now Unplugged In

New York gives a live forum for the more subtle side first displayed on the group's legendary Jar Of Flies EP. From first note to last this is a letter-perfect musical display, with many of the group's familiar tunes, such as Would? and Rooster, being given even more touching interpretations, while many other songs display previously hidden sides to AIC's complex artistic personality.

DOGSTAR. **OUR LITTLE VISIONARY**

Many within the rock world have already dismissed Dogstar as nothing more than a novelty act built around the fame of band bassist/movie star Keanu Reeves. But the fact is that there's more happening on the band's debut disc, Our Little Visionary, than one

might initially believe. Yeah, there are some wimpy pop ballads here- but there are some top-notch hard rockers as well. Perhaps Dogstar's biggest problems is that they've attempted to bite off too big a piece of the rock pie, but considering that they manage to acquit themselves rather well in virtually every musical category they try, perhaps that's not such a problems after all. This is actually quite a solid little album, chock

full of memorable tunes that'll have you whistling them for the rest of the day.

TOOL, AENIMA

It's been over three years since Tool's quirky, creepy sound first shot them to fame. But now, after their self-imposed exile, these unusual rockers have returned to the scene with Aenima, an album that lives up to the high standards of its multi-

SEX PISTOLS, FILTHY LUCRE LIVE

Twenty years after they first turned the rock world inside out, the Sex Pistols are trying to do it again. Unfortunately, judging by the material contained on their inconcert disc Filthy Lucre, this is more of a middle-of-the-road nostalgia trip than any cutting edge punk revolution. Sure, such classic tracks as Anarchy In The U.K. and Pretty Vacant still spit fire and spew venom, but 40-year-old Johnny Rotten seems to be doing all of this with his tongue firmly planted-in-cheek. If you love the Pistols, go back and listen to their classic Never Mind The Bullocks— that remains one of the defining discs in rock history. Unfortunately, Filthy Lucre is not.

WARRANT, BELLY TO BELLY

Warrant, those pretty-boy '80s rockers who came to be loathed more for what they supposedly represented than for their musical exploits, are back among the living. After a period of indie label wandering, these L.A. pop rockers are back on a major label (actually their indie was



Warrant: Back in the big leagues.

platinum predecessor, Undertow, in both style and content. With the netherwordly vocals of Maynard James Keenan leading the way, Tool once again creates their own personal vision of purgatory, a place filled with ghastly images and jarring characters. This is not music for the faint of heart, but if you like your rock multi-textured, probing and exotic, then Aenima ranks as a must-have release.

positive mark on the '90s. Yes, Warrant's music is still light weight by any rock and roll measuring stick, but as displayed throughout their new collection, it's always pleasant, often exciting and occasionally brilliant.

absorbed by giant BMG) with Belly To

Belly, an adventurous, thoroughly enter-

taining collection that proves Jani Lane

and the boys may just end up making a

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HIGH STYLIN

D'a you ever wander what it's like seeing voursell on television? We've always wanted to know the sensations that go through rockers' heads when they stare at themselves. This is why we posed the "TV question" to all the Rock Gods we could find. Here are some of the answers...

I don't really watch myself too often, I don't like myself on TV. I don't mind videos that much. I hate interviews and talking on TV. I don't mind radio interviews.

Robin Goodridge Bush

It's pretty cool, anybody who tells you that it's not cool is probably lying through their teeth. Sometimes the things that are obvious freak you out, like everybody else hears your voice different than you do, so when you hear your voice that's weird. Or you kind of cringe a little bit because you're all hung over. Kirk and I did this MTV thing in Chicago, and it was like the first day off on tour, and we were so messed up. They pulled us out of bed and walked us into this room. and we were sitting there talking to MTV and there are these black bags under our eyes, and I looked that and I just laughed.

Lars Ulrich Metallica

I don't get to watch TV very much so I miss all that. Last night when I got back from dinner, I flickered on the television set just as our name was fading out on TV, so I missed that, as usual.

Geoff Tate Queensryche

I'll walk through a room, and a TV's on, and my face is on, and I start to freak out. I want to call a friend and say, "Did I lose my mind?" I need perspective.

Eddie Vedder Pearl Jam I look at it and think, "Wow that was me!" I don't remember it.

Vinnie Paul Pantera

Watching yourself on television is a gas. It's the coolest thing that ever

but MTV has created a way for the artist to be objective. The only reason I watch MTV is to see myself.

Sammy Hagar

I hate watching myself, so I never really see it. Any time I've ever been on TV being interviewed, and I know it's coming on, I make sure not to watch it, so I don't really know what it's like.

Rob Zombie White Zombie

I would like to change the myth that we want to control the media, I just want

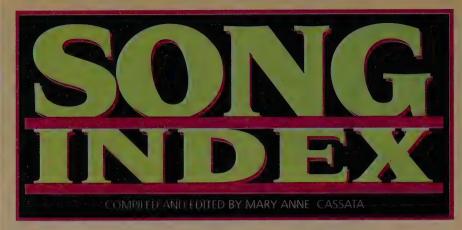


happened. It's so much cooler than hearing yourself on the radio. In Montrose, when I heard myself on the radio for the first time, that was real, real exciting, but after 20 years you're like "okay, it's exciting." Seeing yourself on MTV, you get to look at yourself, it's like walking on air. "Look at me, I can't believe I did that." It's real hard to be objective about yourself,

things to be accurate. The only control that we want is that it's accurate and that things we say and do are there as we say and do them and not changed around and taken out of context or distorted. A lot of times we don't have a chance to rectify things without having to go to a whole lot of trouble that opens up a new can of worms.

Axl Rose Guns N' Roses





80) GOOD FRIDAY 85) FEELS GOOD 89) UNINVITED GUEST

THE STORY BEHIND THE SON The Black Crowes, Good Friday

The Black Crowes, Three Snakes And One Charm follows their critically acclaimed, million-selling album, Amorica and the successful 1995

H.O.R.D.E.tour. Drawing on musical forms of rock, blues, gospel, soul and county, the band which consists of brothers. Chris and Rich Robinson (vocals), Johnny Colt (Bass), Marc Ford (guitar). Eddie Harsch (keyboards) and Steve Gorman (drums) create a rich, volatile sound that is a bold mix of tradition and decadence.

In talking about Good Friday, a tale of woe and regret, Chris Robinson says: "If you have those sort of country-ish verses with the big gospel chorus, and then you throw in our friend Rick Taylor playin' banjo in the second verse, so then you have the bluegrass. What a wellspring traditional American music is- it runs so deep, you can never learn enough about it, and you can never stop incorporating it. Good Friday is one of those songs-it's about fractured romance.'

Writing songs for the Robinson brothers is much more of a creative process than simply putting lyrics to whatever music may suit them for the moment.. "Rich and my ideas get built on top of each other. He has the verse, and I just start singing. We worked very closely on each and every song for this album. We did what was best for each song. A lot of people don't realize what a craft or art it is to write songs. Well, we do and we are determined to make the best possible music. Good Friday certainly attests to that."



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GOOD FRIDAY

(Recorded by the Black Crowes)

CHRIS ROBINSON RICH ROBINSON

We've been avoiding this for so long Luxury is temporary then it's gone I thought that would happen I guess I'm wrong We'll say hi on the street then We'll move along I know this will be awkward But not for long Cause soon you'll have a new boy To sing you songs

(chorus)

I will not forgive you Nor will I accept the blame I will see you on Good Friday On Good Friday

I'm sorry I couldn't do this yesterday And tomorrow I am busy and what It is I can't say And Saturday's no good I got a show So it's got to be Good Friday Then it's so long

You, you come and go when you please I know unfulfilled needs I know you do too But, I, you know I never see Things through Never paid attention to you But honey I tried

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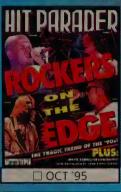






























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JANEY LANE

Take everything I own My destinations unknown If I started to tell, could you even tell Would it do any good, Mr. Understood I'm not asking for change, I know it sounds strange

But it feels kinda good, feeling this bad I'm invincible at my time low And it feels good, yeah feeling this bad

I'm at the end of my rope I just remembered a joke Have you heard the one about the one I've become

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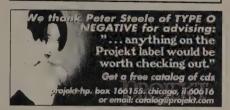
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UNINVITED GUEST

(Recorded by MERCIFUL FATE)

KING DIAMOND

There's a little old man... standing by my window

There's a little old man... hiding in the shadows

The uninvited guest could have never been a friend

The uninvited guest, he would never come back again

There's a little old man... I'd say he looks like Misery

There's a little old man... I could really use his company

The uninvited guest, could never have been a friend

The uninvited guest, he would never come back again

Come inside and stay awhile Come in from the cold and warm your heart

Come inside... and stay for a little while Come in from the cold and warm your heart

Come inside... and tell me who you are Come in from the cold and warm your

You would not know of me... we never met before

The name is Damian and I used to live in this house

The uninvited guest could have never been a friend

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BY ANDY SECHER

For more than a dozen years Matthias Jabs has been the flashy, fluid, fiery lead guitarist for the Scorpions, a fact most recently shown on the group's latest disc, **Pure Instinct**. In a band where the workload of the Scorps' legendary two guitar lineup is clearly divided between the chugging rhythm duties of Rudolph Schenker and Jabs' silicon-slick solo runs, Matthias' efforts have been widely hailed for their strength, skill and sense of purpose. But there's a lot more to this 40-year-old German great than just fancy lead runs— there are the guitars themselves. Unlike Schenker, who has risen to world prominence (as has his brother Michael) for his undying allegiance to the Gibson "Flying V", Jabs has never been strictly reliant on only one type of guitar. Yes, he's perhaps best known for his custom-striped Gibson Explorer, but as this Teutonic Terror recently told us, he recently signed a deal with Fender to build a "Matthias Jabs Signature" Stratocaster— though he insists he'll still be playing his Gibsons on stage as well.

MATTHIAS JABS

HIT PARADER: Tell us about your new Fender "signature" guitar.

Matthias Jabs: It's really a nice guitar; I'm very proud of it. Not only is it fun to play, but it's so well made. It's built to be slightly smaller than the standard Stratocaster—about 10 percent smaller in scale. I just like the way it feels in my hands that way—and the size is just more comfortable for me. It's something I've had done for years. Gibson has done it for me as well with my Explorers. I still play the regular sized guitars occasionally, but I just prefer these.

HP: Why don't you just stay loyal to one company's product— Gibson or Fender in your case?

MJ: Why should I if I don't have to? Each guitar I play has a different tone and feel, and I appreciate that. You get a different tone out of a Stratocaster than you do out of an Explorer. I don't know why—though it probably has a lot to do with the pickups. Nobody has ever demanded that I be loyal to a certain company, so I've never felt the need. I know I'd be in a difficult position if anyone ever did ask me to do that because I don't know what I would do. Thankfully, I don't think that will happen.

HP: On your current tour, you're still using the Explorer most of the time, with the Fender only coming out for one or two songs. Why?

MJ: I play the guitar best suited to a certain song. Perhaps I played that guitar in the studio, or it's tuned a certain way. It all depends. I happen to like the new Fender model very much, and I'm very thankful that the people who work at Fender decided to make a "signature" model for me. I truly appreciate that kind of recognition.

But I still love my Explorers, and over the years Gibson has been very good at working with me as well. Not only do I have a number of "classic" vintage Explorers, I also have a few newer ones that have been built to my own specifications. Those—much like the Strat—are 10 percent smaller than the standard Explorers. But the Gibson people never felt the desire to make that style of Explorer commercially available.

HP: The Scorpions are one of the few bands that have a clearly defined rhythm guitarist and a lead guitarist. Do you ever feel that limits you?

"Nobody has ever demanded that I be loyal to a certain guitar company."

MJ: Not at all. I still play some rhythm at the start of songs. But Rudolph has always felt much more comfortable as a rhythm guitarist, though he does occasionally play a lead as well. Playing rhythm guitar is something of a lost art, and few musicians do it as well as Rudolph does. Her makes my job that much easier.

HP: How many guitars do you take on the road with you?

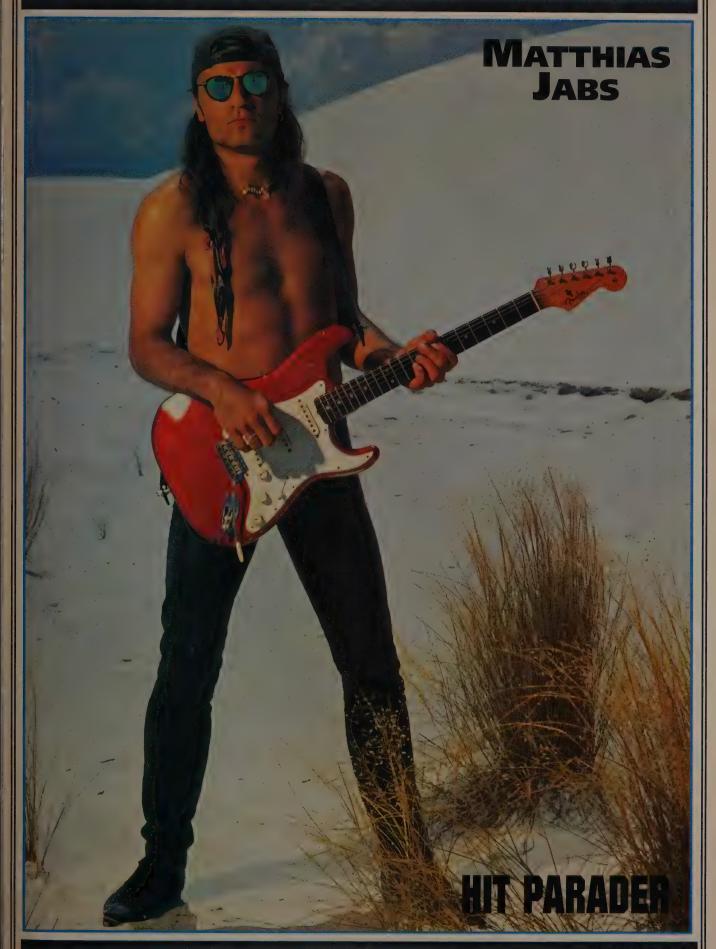
MJ: Really, not that many. I basically play two electric guitars on stage each night, and one acoustic guitar during Holiday. I have a few spares in case there is a problem with the electronics, or in case a string breaks, but those two electrics— one Explorer and one Stratocaster— are my main instruments.

HP: It seems as if there are fewer true "guitar heroes" around today. Does that bother you?

MJ: (Laughing) No, because maybe it will allow me to keep my job a little longer! I agree that a lot of today's rock music isn't quite as geared towards showing off one's instrumental skills. There is more of a song/band concept going on. But with a group like the Scorpions, the songs have always come first for us as well, so I can relate to that. There was a time a few years ago when there seemed to be young guitarists all over the place who were only interested in playing their scales as fast as they could on an album. They didn't know how to write songs and they didn't seem to care about them. I appreciated some of their playing, but I never understood what they were trying to do. Great playing should serve to highlight a great song— not stand on its own.

HP: So you don't feel that the age of the commercially-oriented hard rock band, like the Scorpions, is over?

MJ: I look at the sales charts, and it seems to me that there are a lot of hard rock bands out there who are selling a lot of records. Things have to grow and change. That's part of life— not just a part of rock and roll. But I think the Scorpions are still a very viable band. Our sales in Europe and the Orient are very strong at the moment. America is a little more trendy when it comes to music. They have bands come and go very quickly. Only very few are able to survive for many years and establish themselves. We feel lucky that we've survived this long and done very well for ourselves along the way.



HIT PARADER 95

INSTRUMENTA

ots of people probably think that to play the sort of hard-rock and heavy metal guitar licks played by the guitarists featured in Hit Parader, you'd have to have a solidbody guitar. Understandable: solid bodies do have more innate sustain than hollow-bodies, and sustain is a key aspect of many hardrock lead-quitar soloing styles. And, just flipping through this magazine, no doubt the vast majority of bands-in-action photos show guitarists playing hard bodies.

BY MICHAEL SHORE

But there's also a good chance you might see a semi-hollow or two in there as well. Ted Nugent is just one of the hardrock Guitar Gods who, over the years, have used or (in Ted's case, with a Gibson Birdland) sworn by hollow-bodies; progressive-rock greats like Steve Howe or Yes and Alex Lifeson of Rush have also used Gibson hollow-bodies or thinner semi-hollow bodies, for their versatility and playability. Nominally, hollow-bodies and semi-hollows have sweetly piercing, jazzy/bluesy tones - and of course with the proper amp overdrive and/or effects pedals, they can be made to sound as thick and crunchy as most solid-bodies.

Which is a long-winded way of telling you **Hit Parader** "Hey — here's a nice new thinline hollow-body guitar — don't laugh!" The new guitar is **Washburn**'s *J9* "Washington" model, which the company describes as a blues guitar— again, we'll remind you that the first and greatest heavy metal band, Led Zeppelin, was essentially playing over-amped blues...Anyway, the *J9* is a gorgeous single-cutaway thinline with two f-holes and a rounded cut-

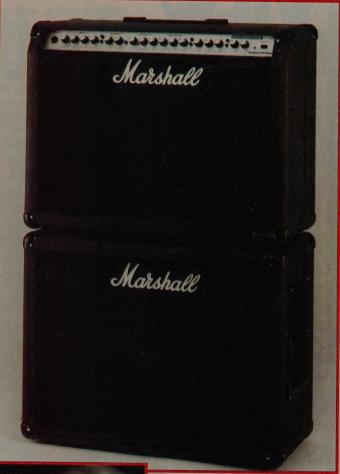
away horn, with an all-maple body, and a bound rosewood fingerboard on an all-maple neck with split-block pearl inlay, chrome Grover tuners, stop-tailpiece for added sustain, and custom-made Washburn humbucking pickups. It's available in white or wine red finishes.

This is a great-looking and great-sounding guitar that, at

This is a great-looking and great-sounding guitar that, at \$899 suggested list (\$159 for the optional CG88 case) is priced way less than the comparable classic models to which it stacks up pretty darned well. For more info, write: **Washburn International**, 255 Corporate Woods Parkway, Vernon Hills, IL, 60061.

LLY SPEAKING

arshall's new VS265R " Valvestate" combo amp, as its name implies, combines the classic sounds of valve — or tube — amps with solid-state technology, in a 3-channel, 2 X 65 watt, stereo chorus combo amp housing two specially designed Marshall 12-inch "gold back" speakers. It's got one clean and two overdrive channels, plus a 12AX7 tube for warm tone; the clean channel has a special "tone shift" control that boosts midrange while simultaneously cutting the low end. Overdrive channel 2 has a "contour" control that dramatically affects the midrange. The stereo chorus is assignable to both clean and overdrive channels; there's also reverb, effects loop, footswitch controls, and a "power dimension switch" for fuller sound at low volume. For more info write: Marshall Amplification, 316 South Service Road, Melville, N.Y., 11747.





Seymour Duncan's new Vintage Lead Stack for Tele custom-replacement pickup offers the vintage twang of the classic Fender Telecaster sound — but minus the 60-cycle hum and noise that usually come with the classic Tele sound. The pickup uses Duncan's unique stack technology, with two hum-canceling coils in a single-coil-sized pickup with a completely vintage look. This is a direct replacement - no modification at all is needed to install it in your Telecaster, and a wiring diagram and all mounting hardware are included. For more info write: Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA, 931112345.

VIDEO

BY ANNE LEIGHTON

Jesus Lizard found themselves part of a unique marketing strategy. Some of the fans who buy the group's album, Shot, will receive a free longform music documentary, Sho(r)t. According to Capitol Records' East Coast Director of marketing, Stacy Conde, "MTV's programming is really tight, so we have to be really creative in how we reach people." The Jesus Lizard, who always have been creative

in the way they market themselves came into the limelight in part because Nirvana were friends of theirs, and offered to release a single with Jesus Lizard. In an interview in a music industry trade publication, Lizard lead singer David Yow expressed their disgust for MTTV, "If it was financially conceivable, I'd love to do a video for every song and then not give them to MTV."

We did catch the Jesus Lizard recently on MTV2, where they performed with an array of artists that are not normally played on MTV from Lyle Lovett to Joan Jett. We also saw blocks of familiar clips from Nirvana and Soundgarden. We haven't yet seen contemporary, cutting edge rockers like Zakk Wylde or Biohazard, who could really use the exposure. MTV2 claims it will be playing an eclectic range of artists. Wanna see some hard rock and some metal on the channel? It's time to start a letter-writing campaign—attention: Andy Schuon, MTV2, 1515 Broadway, New York, NY 10036.

Speaking of Zakk Wyld... The former Ozzy Osbourne guitarist decided to hire a new player, Nick Catanese, via the internet. Zakk has an account with America Online, and one of his fans—a Pittsburgh, PA-based guitarist, Nick Catanese, had been conversing with Wylde via email. At one point in their email relationship, Nick sent Zakk a

note, "If you ever need a guitarist for a tour, let me know." Zakk emailed Nick. "As a matter of fact, I do need a second guitarist." So Nick Fed-Exed a tape, and the two began jamming over the phone, and they clicked. After ten years of playing in small Pittsburgh dives, Nick was amazed that a national artist said, "yeah" to him. But then gain, Zakk's no stranger to Cinderella successes. Remember, he was the high school kid from New Jersey, who sent Ozzy Osbourne a tape many years ago? Maybe in a few years Nick will have his own band... maybe he'll even have his own record company. Hmmmm, start writing to Nick at Armand71@netcom.com.

Two Beatles home videos of note— The Beatles Anthology has 5 hours of material that weren't shown on Animals, The Rolling Stones, Mitch Ryder and the Detroit and The Outsiders. (\$79.98-4 vol. set, \$19.98 each/MPI Home Video). Something new in the ANTI catalog is a video from hot surf-rock band, NOFX: Ten Years Of ... (\$18/1-800-599-ANTI) and Howard Stern's right-hand lady Robin Quivers is her usual agreeable and funny self as she matches wits with Roseanne Barr and Roger Clinton on Politically Incorrect, the first home video from Comedy Central's unique debut show (\$12.95/Rhino Home Video).

Techno-philes and politicians are engaged in a war of the words these days. The issue is, should the United States government fund the television industry so that all broadcast TV can up itself from analog to digital? The result would be similar to when radio stations



The Beatles: Lots of new video material out.

television last year (\$159.98/Capitol Video), and The Beatles Story: Days of Beatlemania, details John, Paul, George and Peter (best) at the Cavern. In fact, the former owner of the Cavern supplied much of the footage for this project. (White Star Video.) Other solid gold videos of interest include Hullabaloo, Vol. 5-8. Among the artists— The

and receivers were given the license to go from mono to stereo. At first glance the entire issue is rather frivolous because major television networks have the financial ability to develop this technology. This being a political year, issues revolving around social services and political corruption are already hot topics in Washington.

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ARL DRUMS

1916 (2.1) 1996

To end our year long 50th Anniversary celebration, we've put together an incredible offer for both Export Series drum sets and our beautiful lacquer finished Export Select Series drum sets. These Limited Edition, 50th Anniversary pre-packaged kits, contain everything you see on the set below (except cymbals), including the addition of our sturdy B-800 Boom Cymbal stand and our higher quality D-730 Drummers Throne. The only thing that

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B-800 Boom Stand you get better quality gear, and all for the same price as our

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